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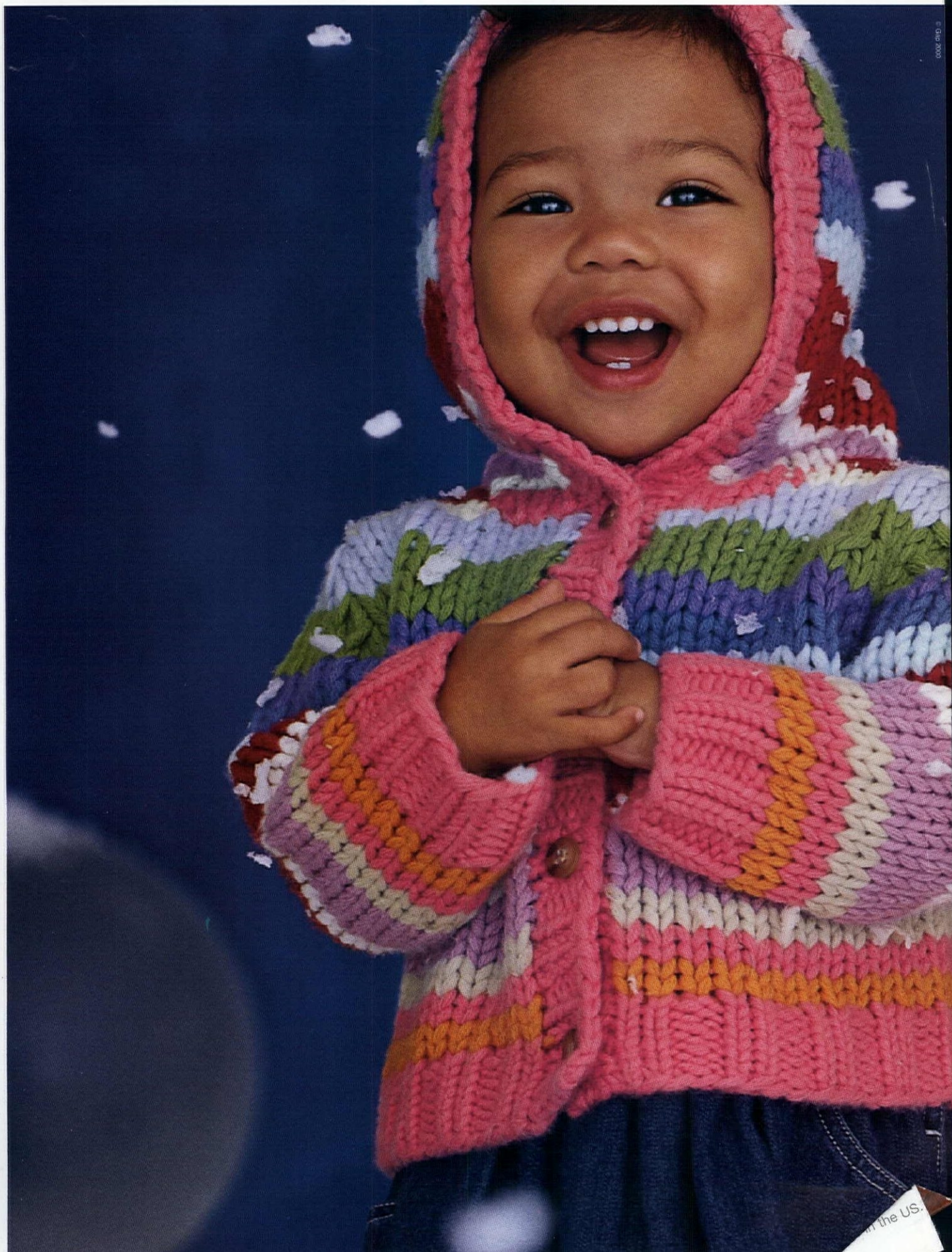
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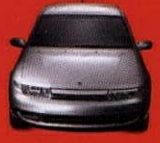
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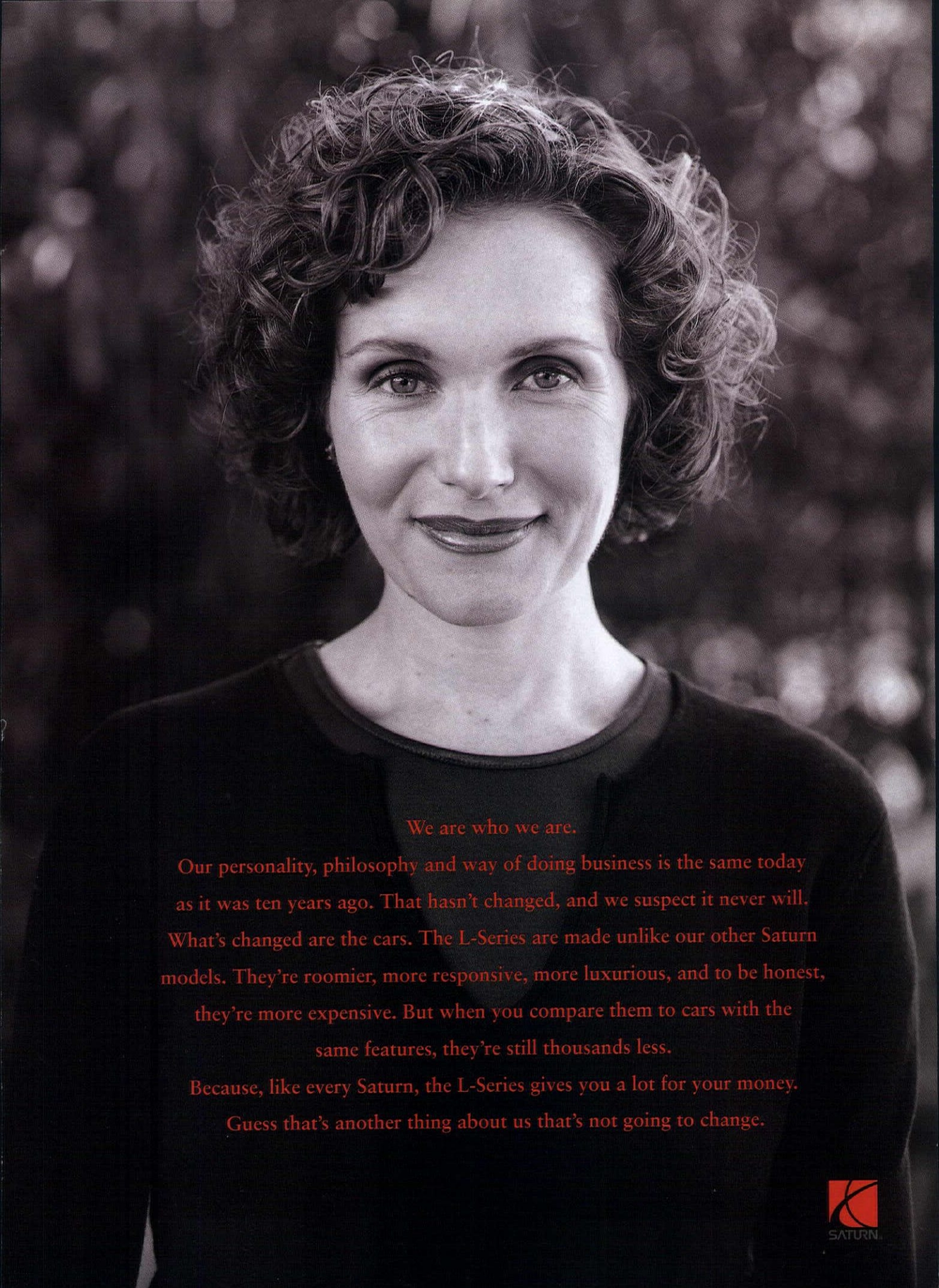
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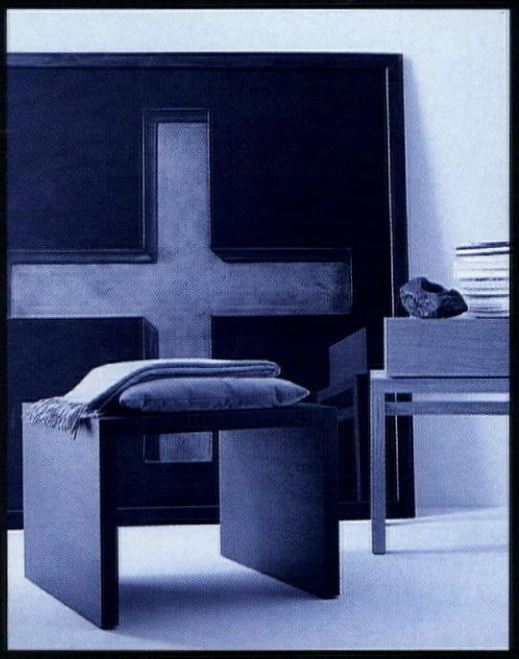




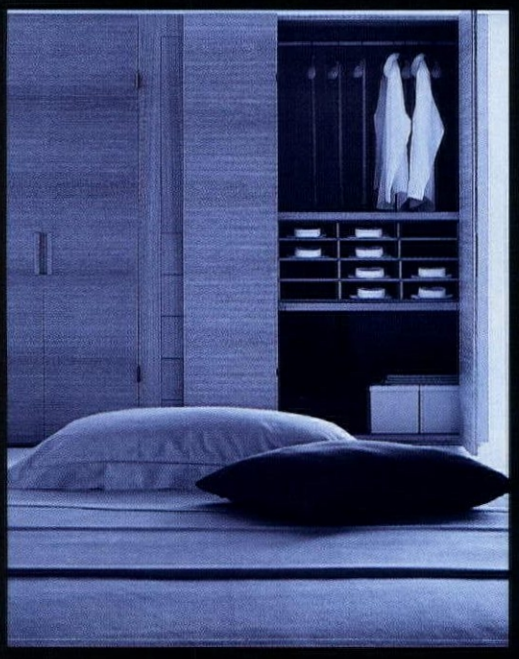
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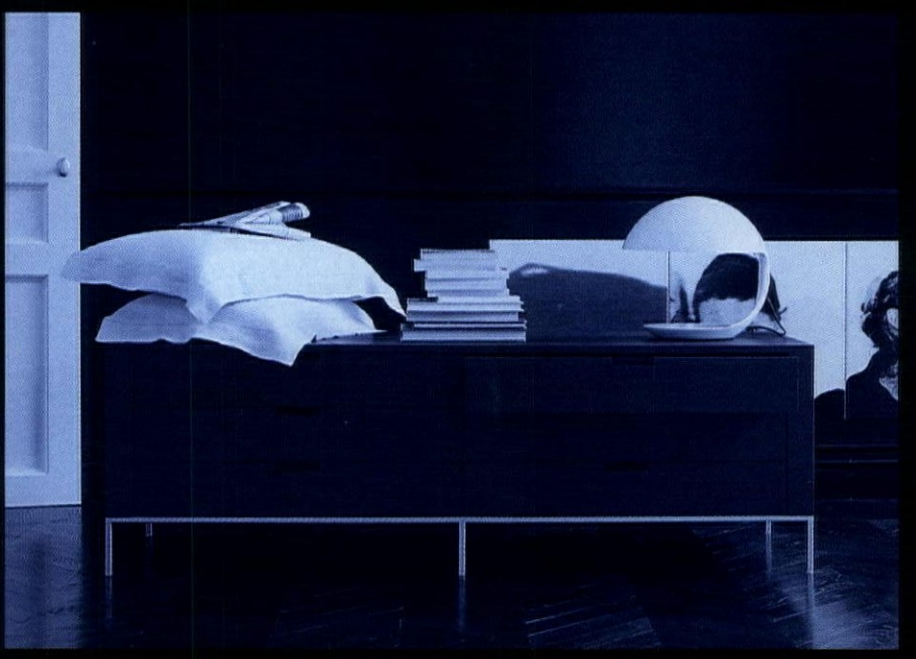
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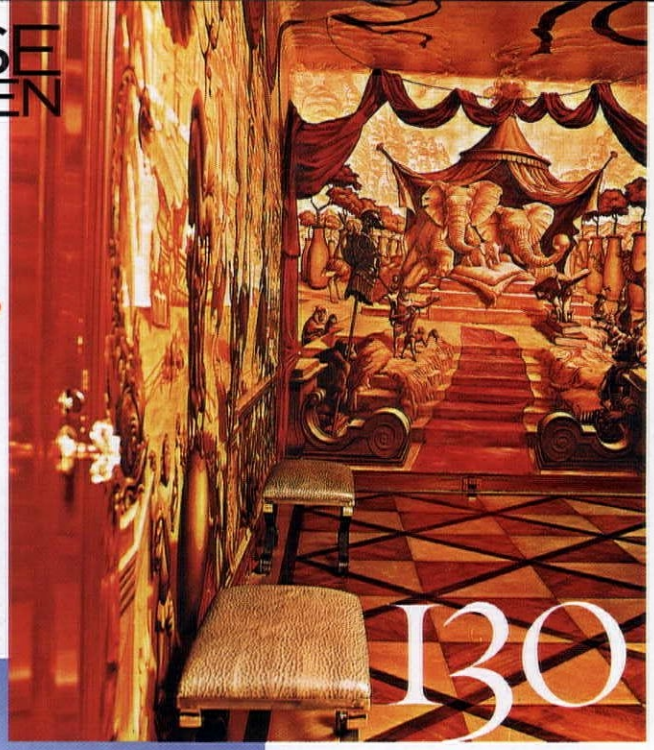
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HOUSE &GARDEN

December

DECEMBER 2000 VOLUME 169 NO. 12



First Principle: Moderne 119

Twenties-Twenties Vision 120

A Manhattan couple turn their town house into an easy-to-live-in monument to early modernism, skillfully integrating their original pieces and reproductions.

BY SUZANNE SLESIN

The Power of Red 130

A wild menagerie enlivens the mural that interior decorator Juan Pablo Molyneux created for John Landrum Bryant's apartment.

BY SUZANNE SLESIN

Y in the Sky 138

To maximize the views of the surrounding Catskill mountaintops, architect Steven Holl designed a house in the shape of the letter "Y."

BY PHILIP NOBEL

Classical Lines 146

More than fifteen generations of Corsinis have enjoyed the Renaissance symmetry of their garden.

BY MARELLA CARACCIOLO

Cool + Collected 154

If you're looking for a present for someone with specific tastes, or want to start someone off on the collecting path, here are some dazzling offerings for your shopping list.

Magnetic North 166

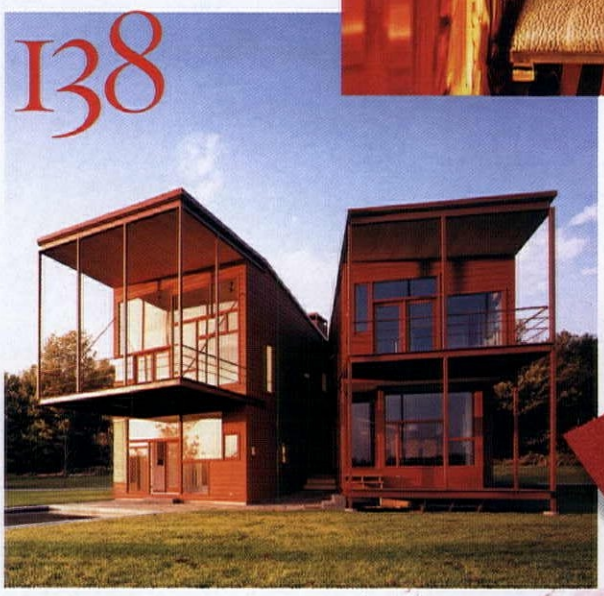
A simple, sleek beach house created by the late Danish designer Poul Kjaerholm and his wife, Hanne, is a shrine to Scandinavian modernism.

BY WENDY MOONAN

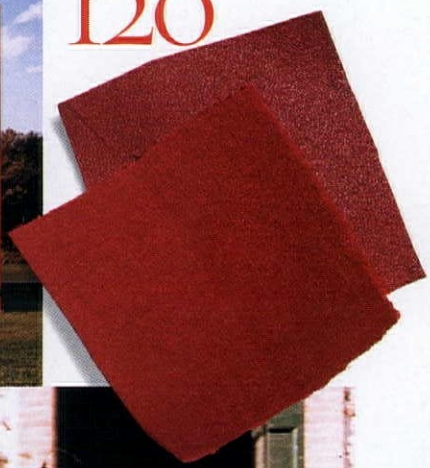
Savoir Vivre 174

Tourists may visit their château, but the Count and Countess de Nicolaÿ keep it from feeling like a museum by filling it with family life.

BY JUDITH WARNER



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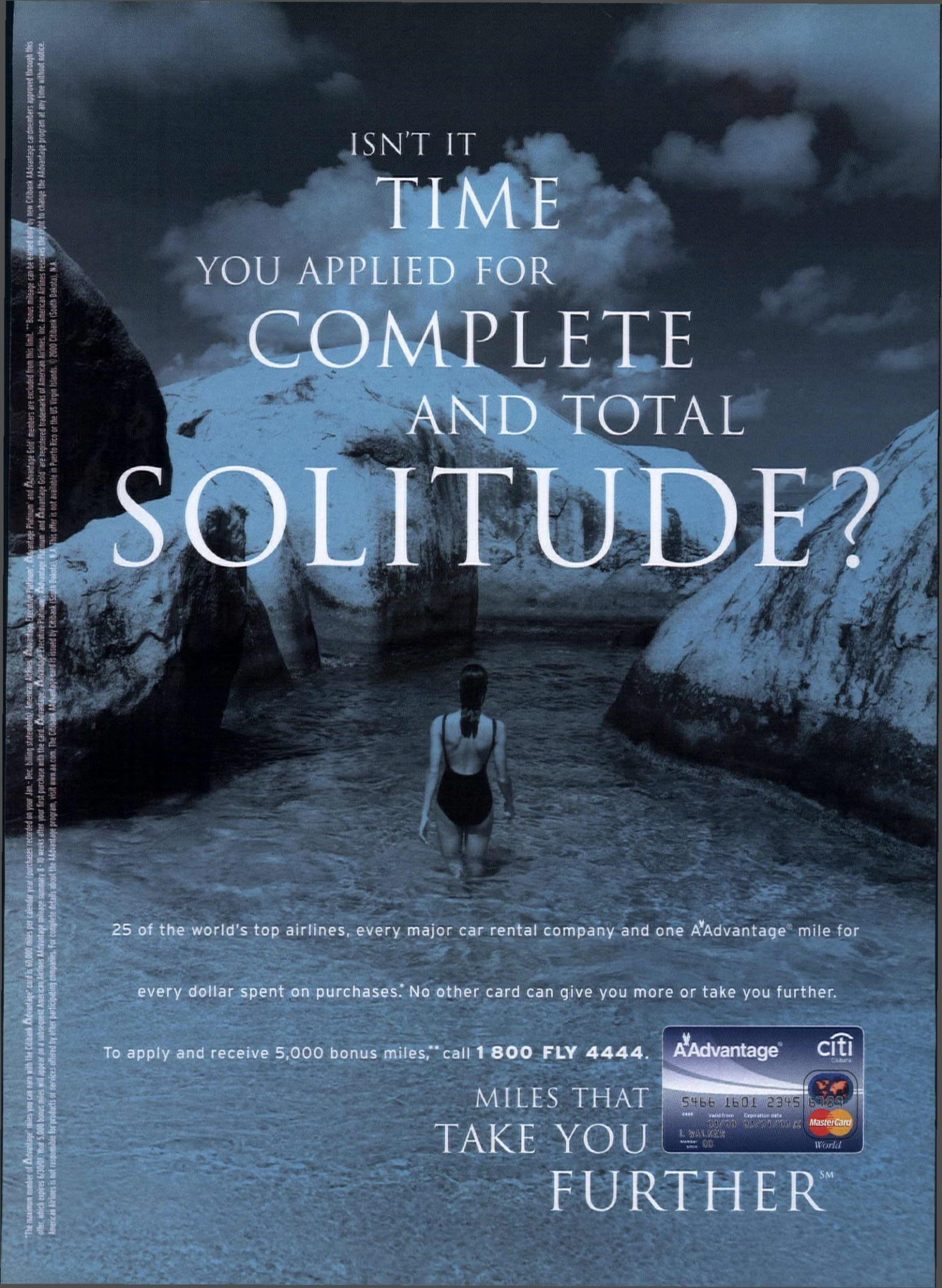
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ON THE COVER: "THE POWER OF RED," PHOTOGRAPHED BY MELANIE ACEVEDO, STYLED BY ADAM GLASSMAN

SOURCES, SEE BACK OF BOOK



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December

Welcome 18 BY DOMINIQUE BROWNING

Letters 22

Contributors 24

Domestic Bliss 33

Decorators and designers are putting new twists on holiday decorating. From New England to California, we found style makers who are creating 21st-century traditions.

EDITED BY DAN SHAW

Hunting & Gathering 73

'Tis the season to be jolly, and there's nothing quite as jolly as something red. Choose a red table, chair, or espresso machine for a festive air all year long.

DEPARTMENTS

Rediscoveries 86

The residents of a Pittsburgh neighborhood ensure their community's revitalization with a Christmas house tour.

BY SABINE ROTHMAN

Green Thoughts 92

For three weekends each spring, crowds from all over Europe gather in Italy to celebrate the Old Camellias of Lucca. BY LORRAINE ALEXANDER

House of Worship 104

In the Missouri countryside, Fay Jones built a little bit of heaven on earth, a natural wonder: a simple, magnificent chapel that invites contemplation. BY BETH DUNLOP

On the Block 108

More and more property owners are ceding development rights to lands trusts, for the sake of environmentalism and tax breaks.

BY GREGORY CERIO

Uncorked 114

Born on the Rhône's stony plains, the voluptuous Châteauneuf-du-Pape is almost too delicious.

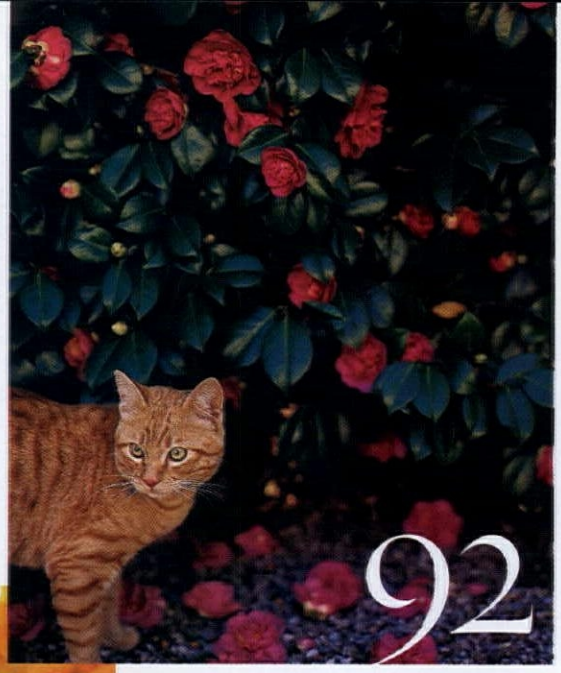
BY JAY McINERNEY

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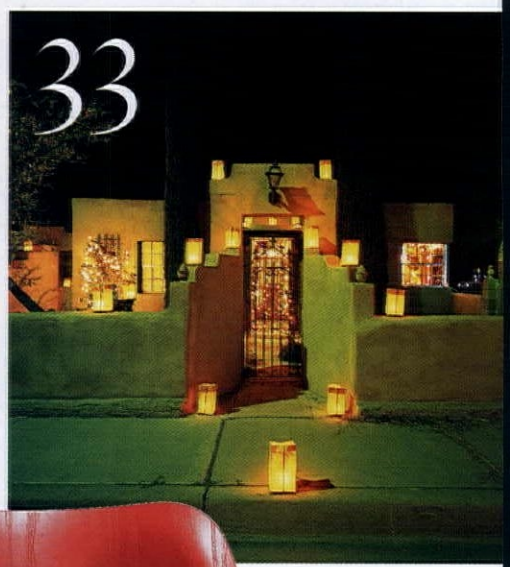
Where to buy everything.

Past Perfect 188

With recipes by James Beard, the editors spread a little holiday cheer.









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B) THE LATEST FROM SALVATORE FERRAGAMO

C) A MAN WITH A LATE-NIGHT HANKERING FOR SQUASH

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Riding Hood's dress, Donna Karan. Basket of vegetables by Melissa's.
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IS THIS:

A) BEHIND THE SCENES AT ONE OF THOSE SURVIVAL SHOWS

B) THE LATEST FROM CHRISTIAN DIOR

C) SHIPWRECKED MAN TRYING TO TRADE BANANAS FOR SEX

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welcome

LINEN VIRGIN

HOLIDAY TIME. Time to open up the closets and armoires and cabinets and sideboards and any other place stuffed with all your beautiful linens, and set a proper table. You know the kind: it dazzles in the candle flames, silver sparkling, crystal glinting, swaths of linen absorbing the creamy light so that your meal, your guests, your rooms are bathed in a radiant, enchanting glow.

This is the table you set long before dinner begins, sorting out the cutlery and the stemware, lingering over the china patterns, filling saltcellars, gossiping about the seating, arranging flowers, fitting candles into place.

You've aired the linen, ironed out the creases, made sure the napkins don't bear traces of last Thanksgiving's lipstick. The whole thing takes hours; the meal seems to last moments. And when it comes time to launder, iron, and fold away every piece of linen, it's no wonder you aren't sure if it was worth all the fuss. Luckily, as with childbirth, you soon forget the labor.

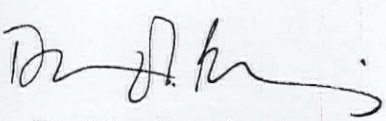
My sister and I have a linen fetish. (I also have a china fetish—I simply cannot resist a gorgeous plate; Nicole has a shoe fetish, and her closet looks like a South American cattle ranch. But these are other stories.) I think these things are hereditary. My mother's closets are filled with toppling piles of heavy old linens from France, sheets and tablecloths thickly embroidered with mysterious initials of mysterious names. In an era of acid-colored no-iron percale, my mother's noble linens never saw the light of a candle. No matter how much we begged her to use them (probably because we loved the idea of everything in party dress), my mother had given up on things that demanded so much care. Naturally, we were scornful of her unwillingness to trade trouble for ceremony. And, the way all children do when they judge their parents, we vowed to be different. I lusted after those linens for years; I stole a set when I went to college, but after all that idle time in the closet, they had fallen into a brittle, yellowed old age.



Last summer, Nicole and I were on one of our ritual hunts through a flea market, searching for more linen. We had brought with us a childhood friend who was a real linen virgin; she had never had any use for the stuff, but indulged us for the pleasure of our company. We were determined to convert our innocent friend—we all know it is more exciting to shop if everyone is in on the hunt. Judy was no match for the wizardry of my sister, a sales genius. Nicole had stumbled on a unique marketing tool for antique linen. "Look!" I heard her say to Judy. "Here's an *E*. Perfect. Your maiden name." A little later she found a *B* for a grandmother, an *R* for an aunt, another *E*, and before long, to my astonishment, she had re-created an entire family tree of sheets, pillowcases, and tablecloths for Judy. And then she made another one for herself. We staggered home with our haul, arms full of the gifts we had never been given from our mother's closets. We had found them for ourselves.

That evening, Nicole set the table at Judy's house for a big celebratory reunion dinner. Judy's husband glanced into the dining room. "What? Paper napkins?"

Nicole sighed wearily. "Linen's too much trouble."



Dominique Browning, EDITOR

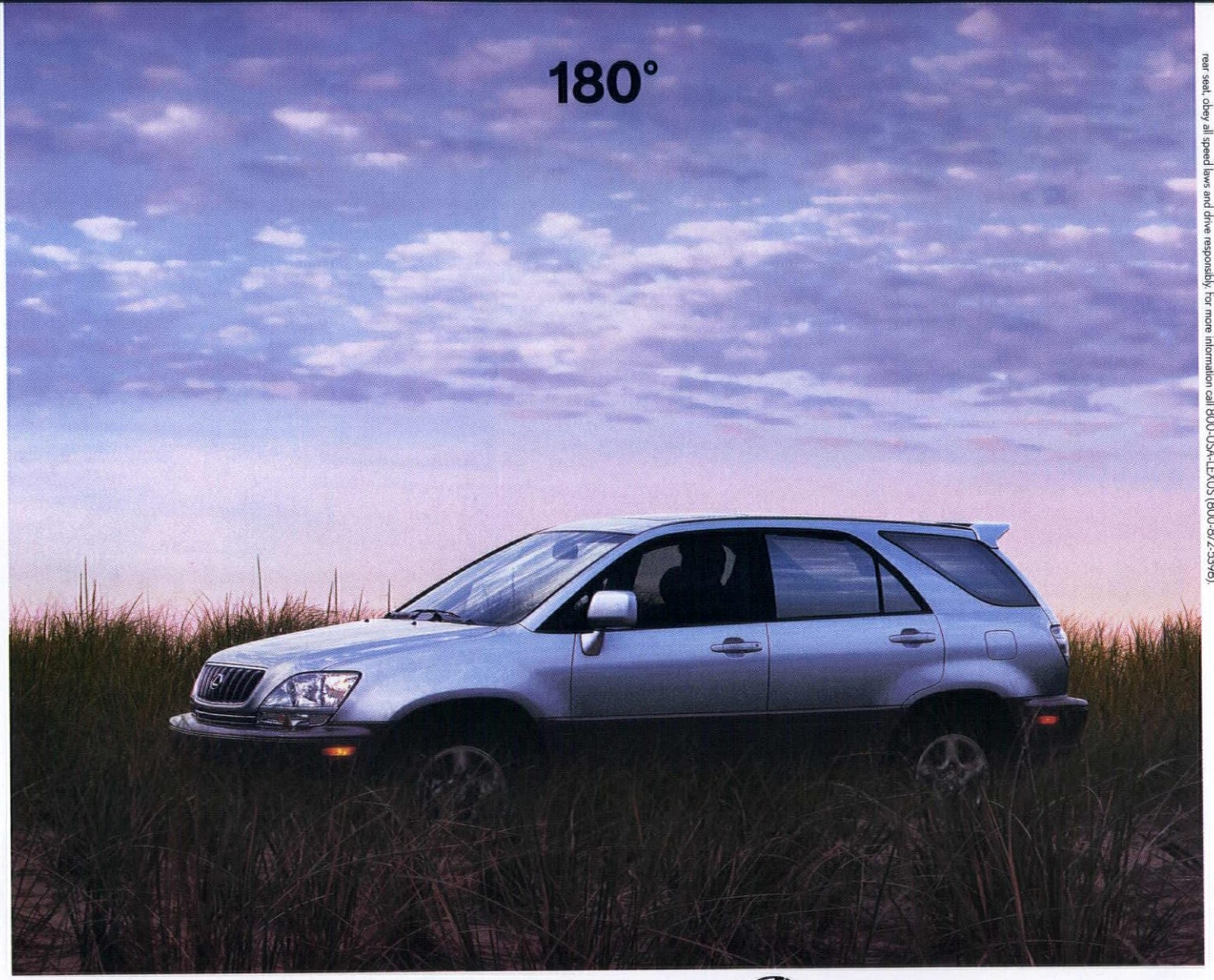
BRIGITTE LACOMBE


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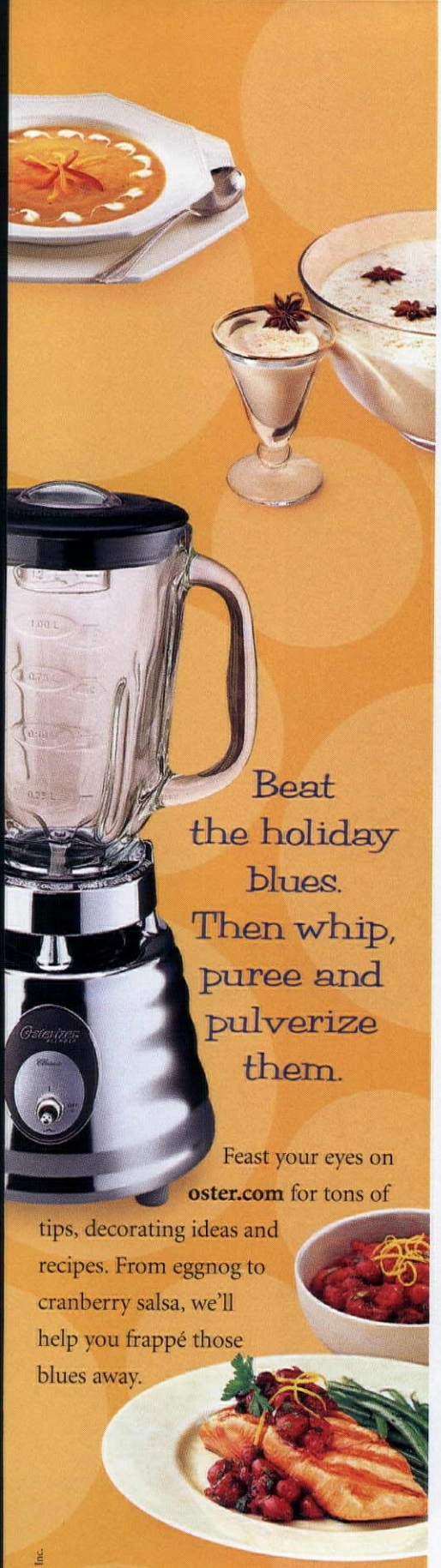
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letters

glass act

THANK YOU for the marvelous September cover and "Luxury List," which showcased the delicate beauty of the mouth-blown glass of William Gudenrath. I have had the pleasure of seeing Mr. Gudenrath create these luminous pieces—he works entirely alone, and watching him is like viewing a ballet with molten glass.

CLAIRE KAHN
Roslyn Heights, NY

a modernist master

I AM WRITING to tell you how much I enjoyed reading Deborah Needleman's article about the career of Robert L. Zion ["Return to Zion," September]. It was relatively short, but it managed to convey the essence of him better than any of the other articles I have read about him, his life, and his work. The second reason I am writing is that I am Bob Zion's sister, and I wanted you to know how much his family, in particular, appreciated the article. It was honest but gentle in describing Bob, and obviously Ms. Needleman was moved by his work. He couldn't have hoped for a better review of his style and career. Thank you.

NAOMI Z. SCHULMAN
Stanford, CA

soul food

ALTHOUGH I ENJOY your magazine, I must admit that as the coordinator of an alternative public school for emotionally disturbed youth, the price range of the items is far beyond my reach. I do not, however, subscribe to the magazine to dream—I subscribe to read the editorials. Dominique Browning doesn't write about decorating, she writes about life. She takes pieces of cloth and wood and makes them reflect the experiences of humanity. Thank you for the few moments you bring to me each month.

DEBBIE SISCO
St. Joseph, MO

young love

"ROOMS TO GROW" [August] brought to mind the velocity of years—so let's enjoy every stage of our children's lives!

MRS. MALLO
Staten Island, NY



Elegance and restraint are perfectly joined in Robert Zion's Samuel Paley Park.

I JUST RECEIVED my second issue of *House & Garden,* and I love it. My aunt is an interior designer, and my dad is an architect and artist. I think I get my love of color, design, and architecture from them. I'm 14 and your magazine has inspired me and made me appreciate beautiful things that I would have never seen.

CATHERINE STEELE
Larkspur, CA

PLEASE WRITE US at *House & Garden* (4 Times Square, New York, NY 10036). We also accept letters by E-mail (letters@house-and-garden.com) and fax (212-286-4977). Include your name, address, and daytime phone number. All submissions become the property of *House & Garden* and will not be returned; they may be edited and published or otherwise used in any medium.

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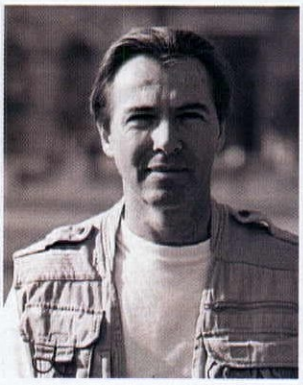
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contributors



ANDERS OVERGAARD

For this Danish photographer who lives in New York but spends summer in his native country, photographing the house of modernist architects Hanne and Poul Kjaerholm ("Magnetic North," page 166) was a wonderful homecoming, although it was a departure from his mainstays—portraits and fashion. "My dad was an architect and worked with the same people the Kjaerholms did," Overgaard says. "The house where I grew up was inspired by theirs. It was wonderful to meet Hanne finally. I felt that, if not family, we were at least friends."



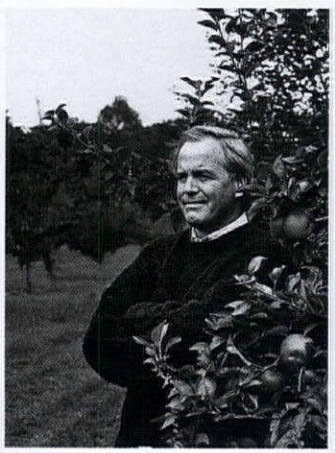
ROBERT POLIDORI

A regular contributor to *House & Garden* and *The New Yorker,* this French-Canadian recently relocated from Paris to New York. His highly saturated color photographs of grand and decaying buildings in places such as Cuba, Lebanon, and Brazil were exhibited in a one-man show at Pace/MacGill Gallery in the fall. For "Y in the Sky" (page 138), Polidori dramatically captured the complex spaces of a Catskills retreat designed by architect Steven Holl.



STEWART FEREBEE

"I always think of photographs as the moment between nostalgia and anticipation," says this New York photographer, whose theory makes him the perfect choice to capture historic houses, decorated for the holidays, in a community fighting to preserve itself ("Iron City Revival," page 86). He felt a kinship with his subjects, having grown up in a household he describes as "mad for Christmas." Last summer, a solo show of his travel-related work was held at Robin Rice, a Manhattan gallery.



VICTOR SCHRAGER

Dividing his time between fine art and editorial projects, Schrager has been shooting still lifes for more than 25 years. For "Cool + Collected" (page 154), he teamed up with Jeffrey W. Miller to celebrate the most beautiful gifts of the season. "I'm haunted by the presence of objects," says the photographer. "Jeffrey shares that love for their poetry, so my passion was unfettered." The next exhibition of Schrager's work will be in 2001 at New York's Edwynn Houk Gallery. —S.R.

EMMET MALMSTROM (OVERGAARD); NED WITROGEN (POLIDORI); STEVE GEANEY (FEREBEE); ELLIE MILLER (SCHRAGER)

HOUSE & GARDEN OUT AND ABOUT

Luxuries of the Garden September 21-23 **Los Angeles**

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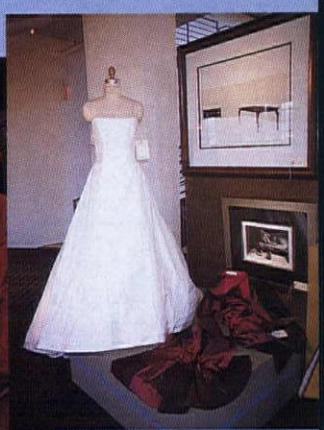
Clockwise from above; **Charlotte Frieze**, Garden Editor, *House & Garden*, **David Emenhiser**, President, Westside Children's Center and **Carol Biondi; Katie Osterlogh**, President Assistance League of Southern California and **Charlotte Frieze** at the Luxuries of the Garden luncheon; **Nancy Meyer**, Writer/Producer/Director and **James Radin**, Interior Designer for Barbara Barry; **Theadora Van Runkle**, Costume Designer (*Bonnie and Clyde*, *Godfather II*).

Nothing for Granted The Luxury of Simplicity September 28 **New York**

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Clockwise from top left; **Alexander Julian**, President, Alexander Julian, Inc. and **Meagan Julian; Dominique Browning**, Editor, *House & Garden*, **Sherri Donghia**, Executive VP Design and Marketing, Donghia Furniture/Textiles Ltd., **Brenda Saget**, Publisher, *House & Garden*, **Jane Hanson**, Co-Anchor, WNBC's "Today in New York," **Deborah Axelrod**, M.D., Chief, Saint Vincents Comprehensive Breast Center; Auction items included this **bridal gown by Vera Wang**, Dom Pérignon vintage Champagne, Baccarat crystal and Bombay Sapphire custom bar accessories; **Bret Easton Ellis**, Writer, **Dominique Browning**, **Jay McInerney**, Contributing Editor, *House & Garden*. **Bombay Sapphire cocktails** were enjoyed by all.

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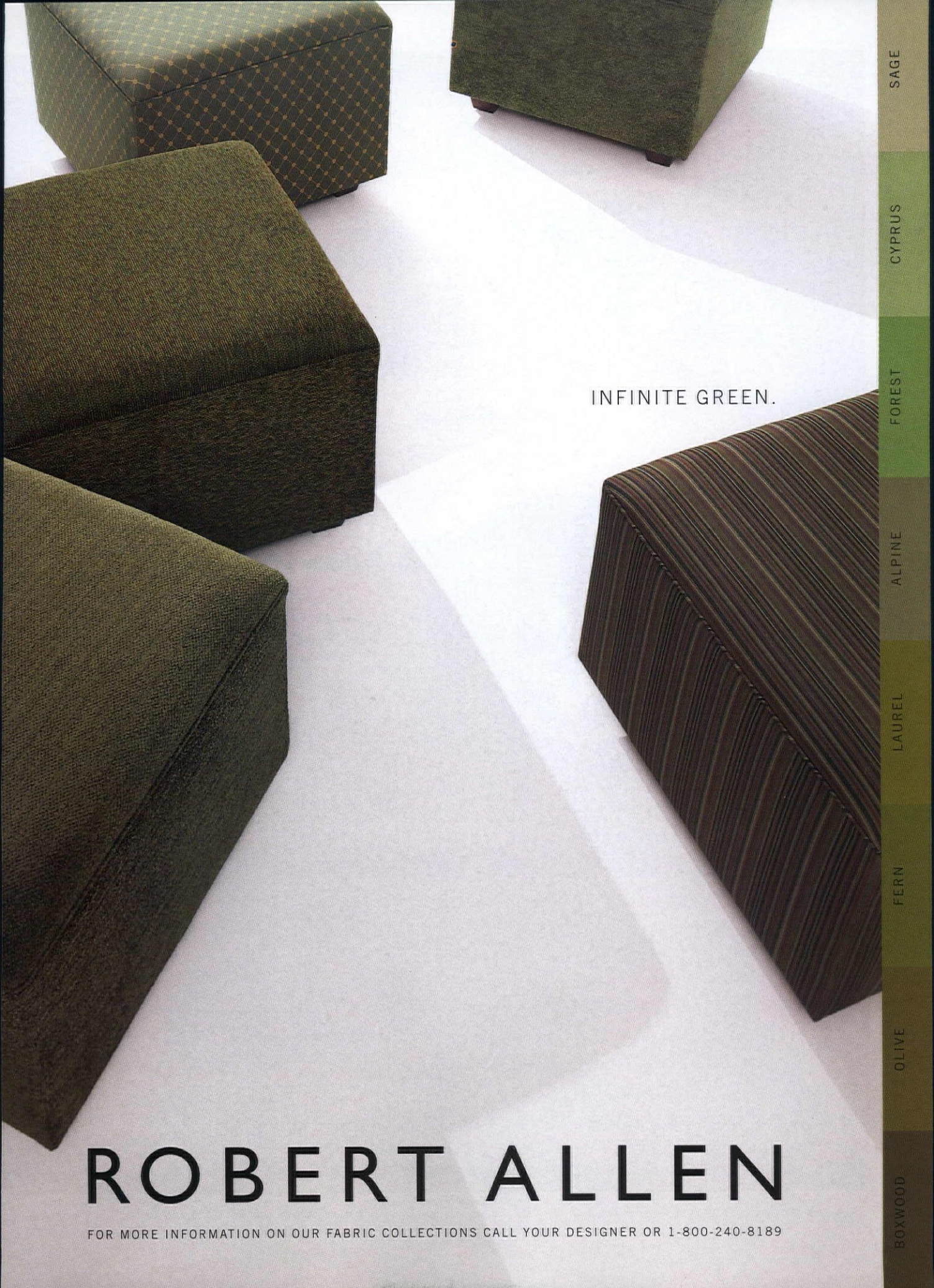
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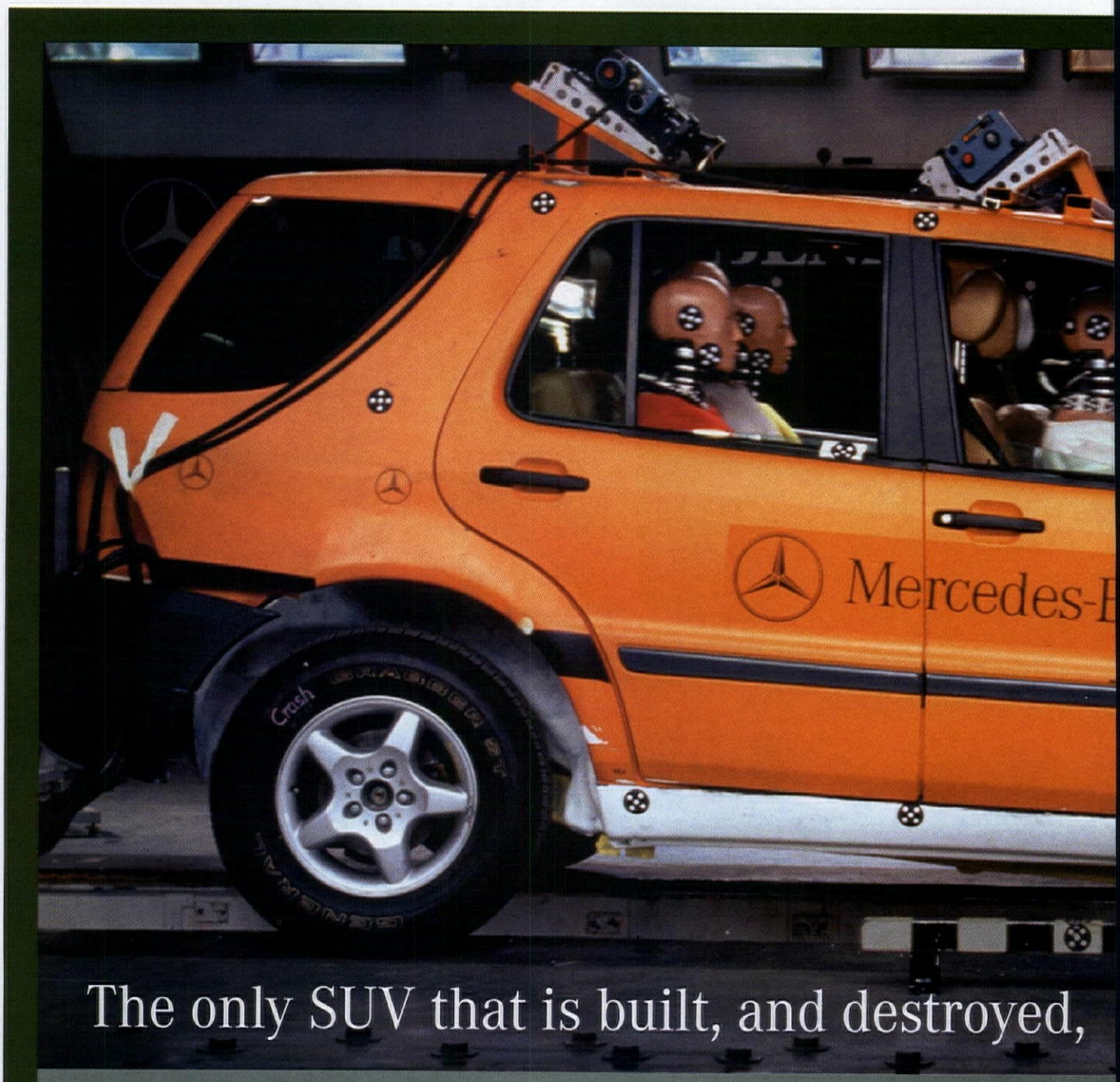
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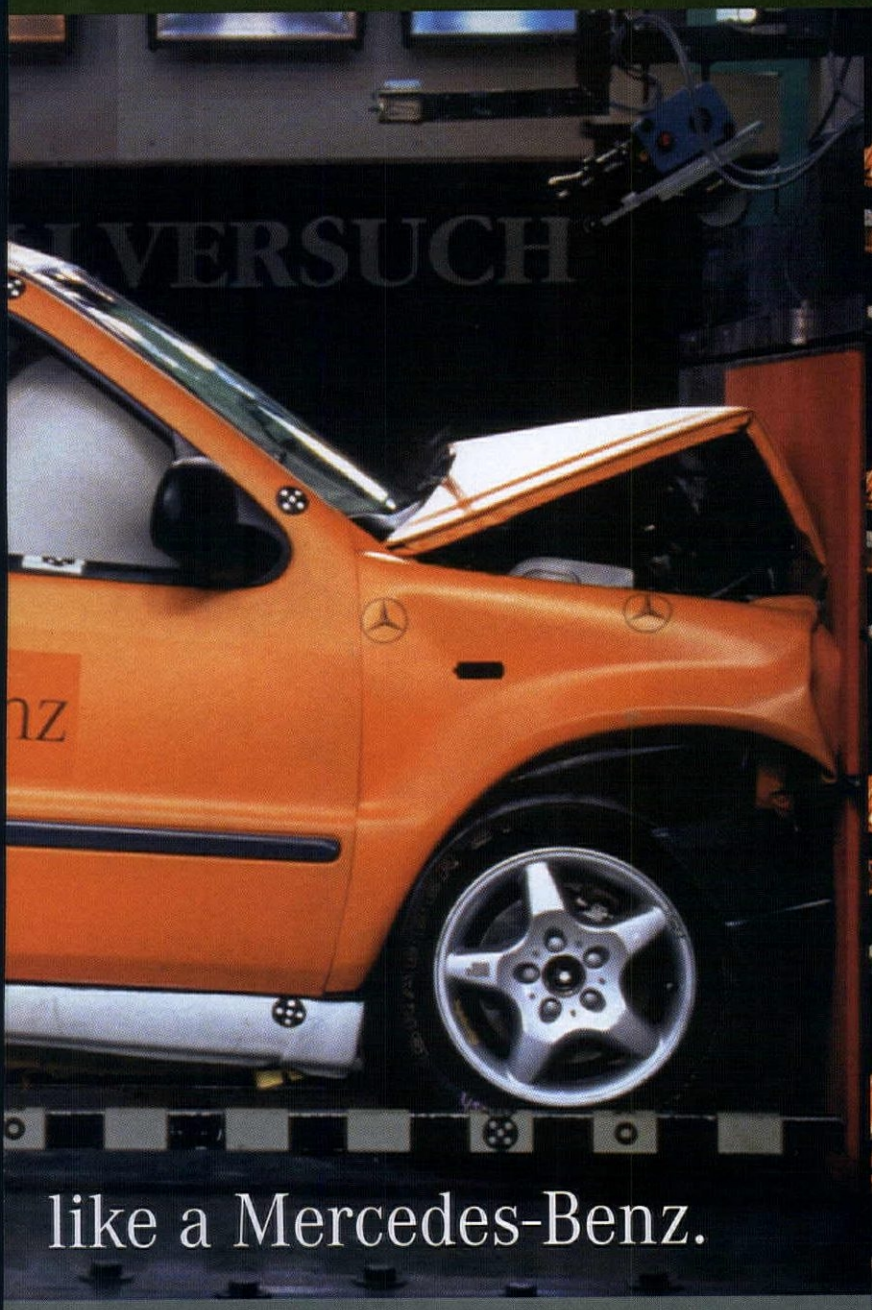
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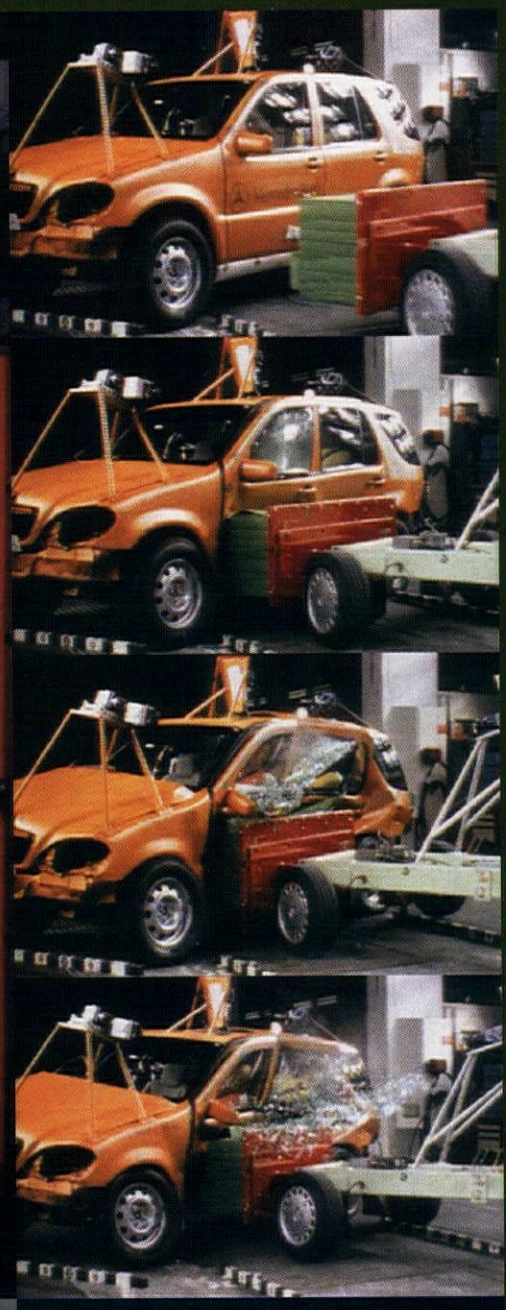


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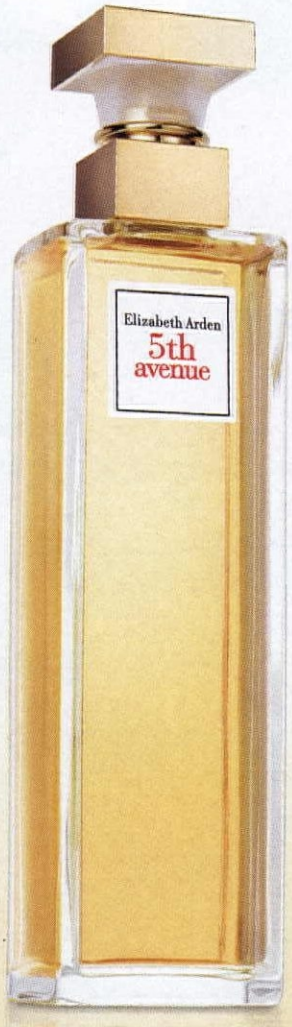
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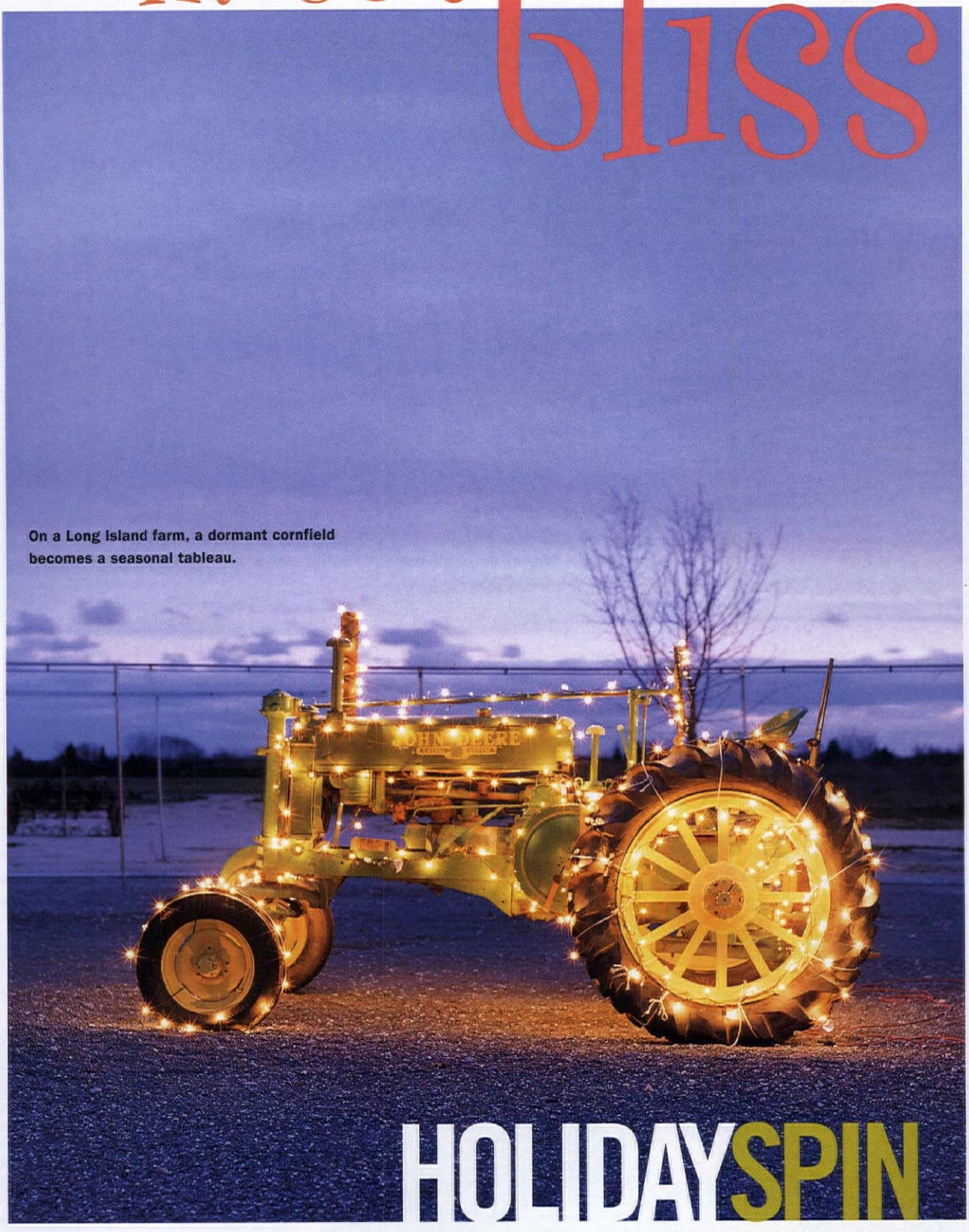
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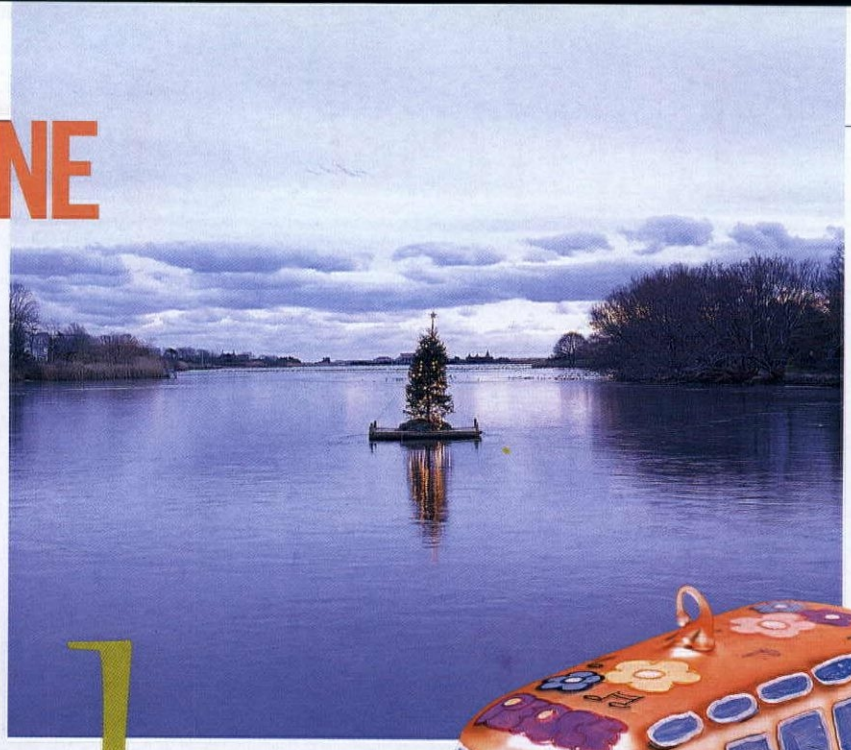
On a Long Island farm, a dormant cornfield becomes a seasonal tableau.

HOLIDAY SPIN

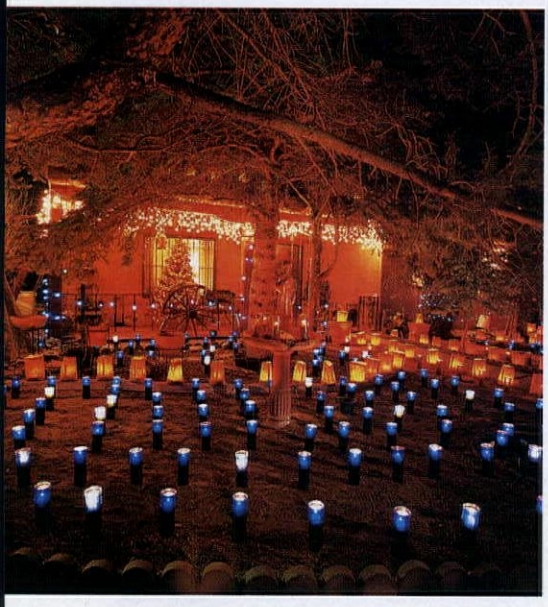
Decorators and designers are putting a new twist on Christmas decorating. From New England to California, we found style makers who are creating 21st-century traditions. Edited by Dan Shaw

LAURIE LAMBRECHT. FOR ALL SOURCES, SEE BACK OF BOOK

LET IT SHINE



In the Hamptons, Lake Agawam's floating tree, right, is a mini-miracle. Photographer Chip Simons shot an adobe house transformed by *farolitos* in Albuquerque, NM, below, and a funky display in Palm Desert, CA, bottom, that captures western holiday spirit.



DRIVING AROUND to gawk at outrageously decorated houses is an American holiday tradition. From Beverly Hills to Brooklyn, NY, many neighborhoods turn into tourist attractions. Kitsch is fine, but we love the purity of New Mexico's *farolitos,* paper bags filled with sand and votives. We cherish the restraint of the subtly lit evergreen, a Hamptons trademark. "My favorite thing about Christmas when I was growing up was the floating trees," says Laurie Lambrecht, whose photograph of Lake Agawam, above, reflects the season's simple pleasures.



radko rules

Ornament king Christopher Radko (christopherradko.com) is expanding his empire. Hostesses who really want to shine will covet his new line of bejeweled sweaters ($98 to $199), below. Baby boomers like Al Gore, whose tree Radko decorated last year, will dig the Eight-Track-Love-Shack ($33), above, which isn't so radical, given that Radko makes Kwanza and Hanukkah ornaments, too.



Holiday decorating is a communal joy, not a private affair



CHIP SIMONS (EXTERIORS); DARRIN HADDAD (ORNAMENT; SWEATER)

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DECK THE HALLS



Architect Hermes Mallea, near right, and interior designer Carey Maloney of M (Group) dress the New York Public Library's Christmas tree every year. ■ Duane Hampton dishes up Christmas crackers for guests at her holiday table, below.



CHRISTMAS is the Olympics of decorating. Every year, designers must go farther, besting their previous efforts. Architect Hermes Mallea and interior designer Carey Maloney volunteer their services to the New York Public Library. To fit the building's grand scale, they encrust a mountainlike tree with enormous pinecones, gathered in East Texas by Boy Scouts, Cub Scouts, and volunteers, organized by Maloney's mother. "The pinecones just stick onto the branches—they're like Velcro," Maloney says. At home, he loves old-fashioned, multicolored lights rigged with a dimmer. "Kill them to 25 percent, and it's like a childhood fantasy," he says. Architectural designer Laura Bohn studs her faux spruce swags with the largest Christmas balls she can find: "Then you don't need as many." Ronald Grimaldi, the president of Rose Cumming, hangs his tree with gold, green, amethyst, and red ornaments that, he says, are "almost the size of footballs." But he uses something special on one of the fresh wreaths in his house: Russian ornaments that Nikita Khrushchev presented to President Eisenhower in the '50s.

Decorators go all out for the holidays with goodwill and great big ornaments

Ironically, Laura Bohn uses artificial greens to decorate the mantels of her country home in Pennsylvania, right. "Natural spruce doesn't last, and the fake stuff is so good now," the architectural designer says. "I just swag that across, fix it with little nails, and start loading it up with ribbons and Christmas balls. Throw in a couple of votives, and you've got it."





all the trimmings

How about ornaments to match the trim on curtains and chairs? New York's Tinsel Trading Company (212-730-1030) custom-makes cord balls ($15) in your colors.

STEFAN STUDER (LIBRARY); ERIC BOMAN (TABLETOP); MONICA STEVENSON (FIREPLACE); DARRIN HADDAD (ORNAMENT)

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COOL YULE





good as gold

Designer Lawrence De Martino (in NYC, 212-675-0045) creates ornaments for 21st-century trees. His cast-resin flower, above, is finished with 23K gold leaf, and is available in other metals and finishes. This trinket proves that gold doesn't always glitter—sometimes it just shines.

Innovative decorations for the contemporary Christmas are fresh and fabulous

For a contemporary space that they designed, above, John Martin and David Turner made a conic "conceptual tree" with a complex texture. ■ Grant Rector's loose tulips and compact swags, right, are a fresh twist on red and green.

Modern doesn't have to be minimal. Complex textures and subtle tones fit most contemporary interiors. For Elaine Tajima—John Martin and David Turner's partner in Turner Martin, a home furnishings and residential design company—the two men created a cone-shaped "conceptual tree" tightly packed with tropical flowers. Many other less-is-more designers swear by wreaths and garlands made of magnolia leaves. Glossy green and bronze, the leaves are bold and understated when massed.

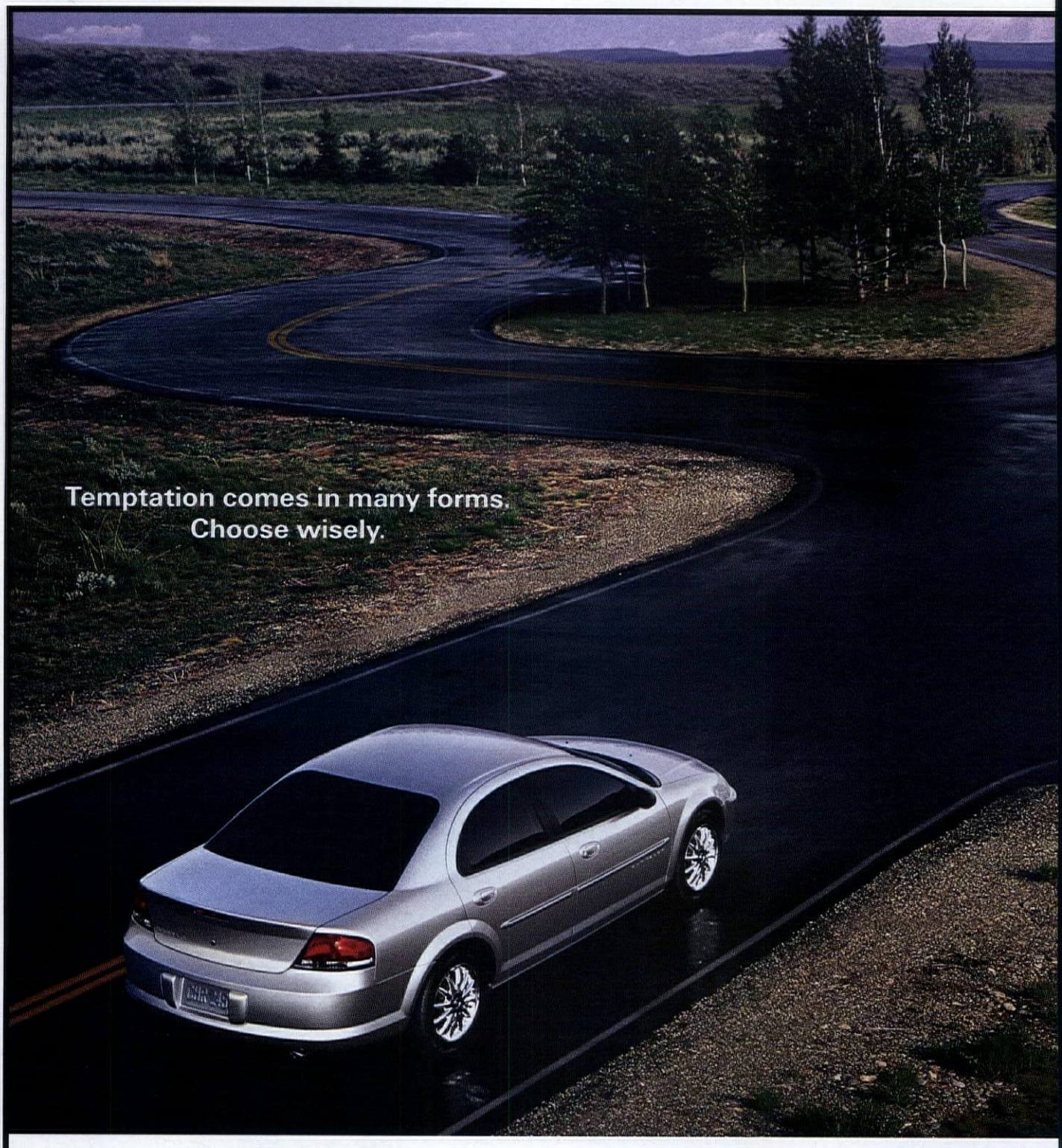




the "it" card

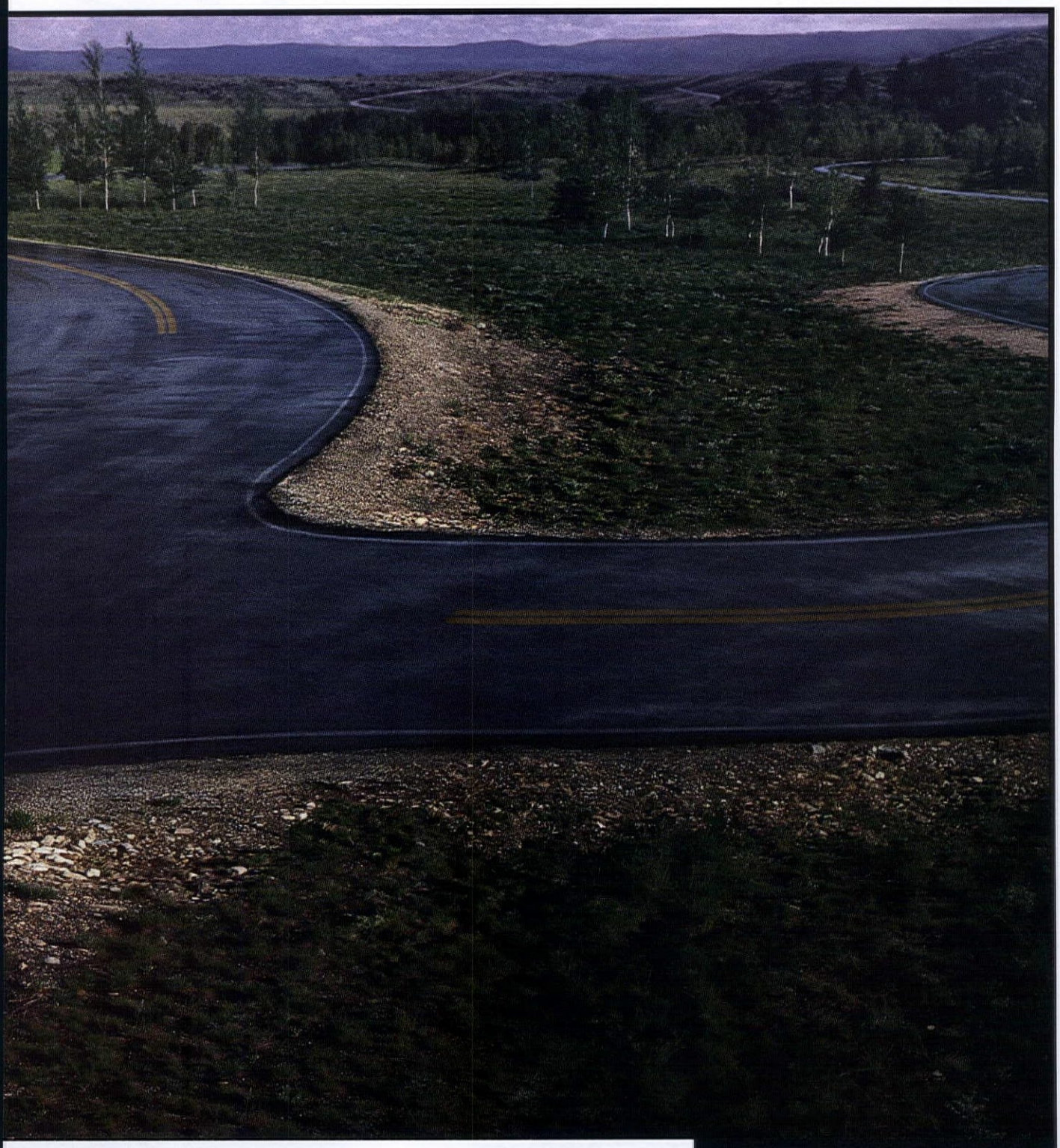
Illustrator John Pirman is the Jonathan Adler of greeting cards. Last year, decorators gobbled up his cards featuring modernist furniture. We hope his new designs ($15 for eight), at the MoMA Design Store (800-793-3167), will brighten our mailboxes this year.

JEFF OSHIRO (INTERIORS); DARRIN HADDAD (ORNAMENT, CARD)



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COOL YULE

I BELIEVE IN A White Christmas," says designer Jennifer Post, whose clients frequently ask her to decorate their modern homes for the holidays. "I do simple trees with white lights, and I put white candles in every room." She wraps votives in a fine silver mesh, which "creates a more twinkling holiday light." And Post likes mulberry branches, below, as well as paper-whites, which don't clash with the decor. Ironically, flowers aren't the linchpin of holiday decorating for Chicago florist Marion Parry. "I'm thinking a lot about textiles this year," says Parry, who runs the New Leaf floral shops. "I'm thinking about Far Eastern silks for draping on banisters and wrapping around potted trees."





Silver mesh provides Jennifer Post's rooms with low-key sparkle.

wild flowers

This season, many New York florists will take their clippers to tradition. Event designers Avi Adler and David Stark suggest a wall painting of red and white carnations, right, to replace the standard fir. And event designer David Beahm plans pink-flocked artificial trees festooned with purple ornaments—hanging from the ceiling—for one of his clients.



oh, nuts!

Nutcrackers that look like toy soldiers have no place on a modernist's table. But Pico, Ralph Krämer's streamlined stainless-steel walnut opener for Mono (mono.com), does. Pico ($22) makes nut eating an aesthetic experience, and could even hang on the tree.



JONN COOLIDGE (INTERIORS); DARRIN HADDAD (NUTCRACKER); SCOTT DRICKEY (TREE)

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SUGAR&SPICE

FOR GRANT RECTOR, holiday decorating is *not* about flowers. "If you use too many, it can look like a wedding," the San Francisco event designer says. "Christmas is the season of sugarplums!" For one client last year, he created towering tabletop trees out of candied fruit, below, and lady apples, right. At the home of Los Angeles interior designer Matthew White, fruited topiaries are the only trees. "I'm not crazy about a typical Christmas," he says. "English-style decorations seem appropriate only when you have English weather."





The most delectable decorations taste and smell as good as they look

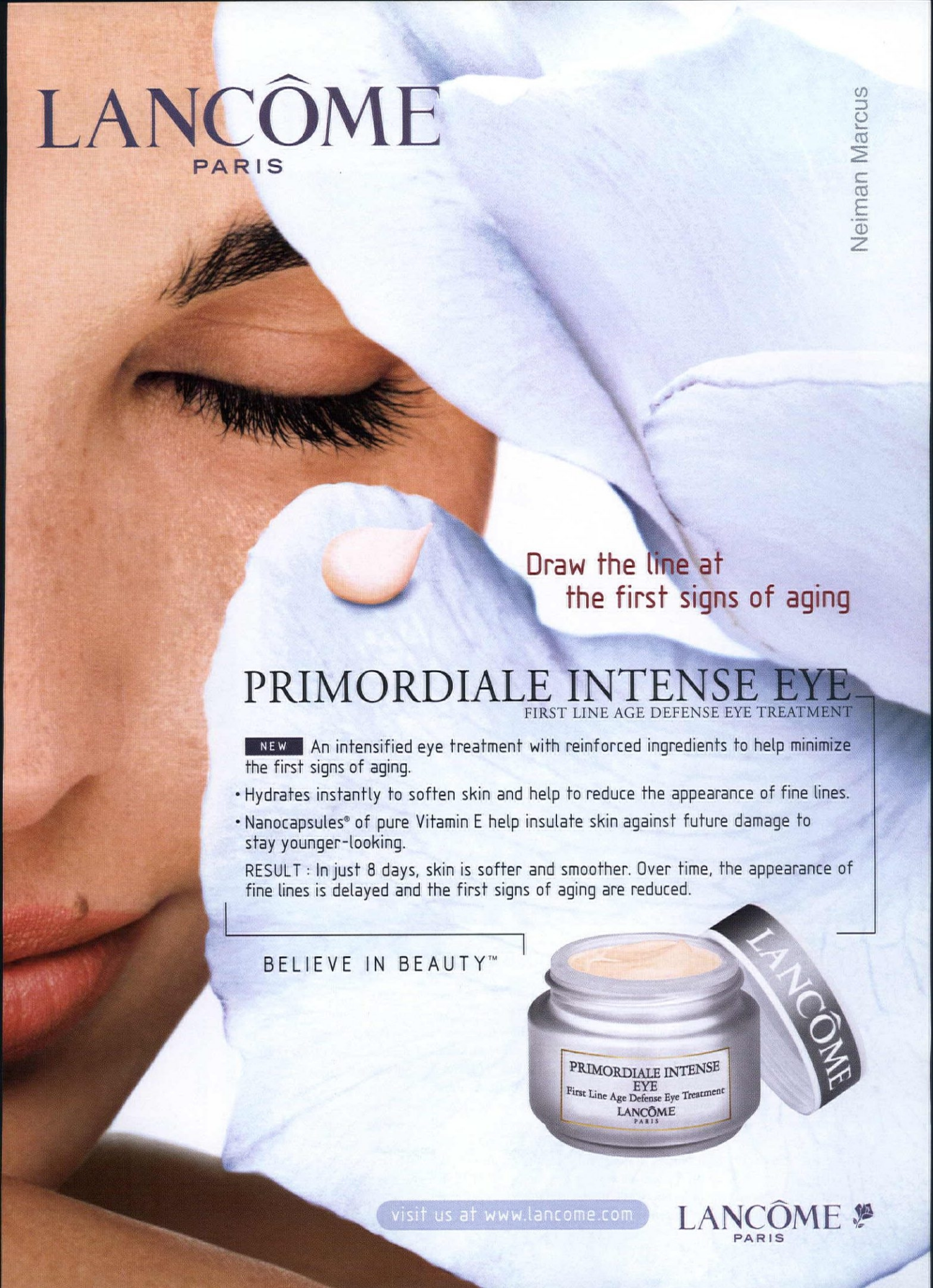
sweet sensation **There are now tree lights to suit any taste. Kurt S. Adler Inc. (in NYC, 212-924-0900) makes cellophane-wrapped peppermints (about $13.50 for a set of ten) as well as strings of candy canes and lobsters.**





Lisa Jackson gets holiday inspiration at the wholesale flower market. "Last year, I found wonderful cabbage flowers," says the designer, whose daughter, Quinn, left, approved of her mother's fresh approach. "Besides white lights, they were the only ornaments for my tree in New York," notes Jackson, who co-owns Blanc, a Manhattan antiques store (212-593-0117).

JEFF OSHIRO (TOPIARIES); LAURIE LAMBRECHT (GIRL); DARRIN HADDAD (LIGHTS)


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SANTA'S HELPER













Twelve elves turn a Greenwich house into a winter wonderland

DAVID TUTERA (davidtutera.com), a special events designer whose clients include Joan Lunden and Tommy Hilfiger, makes dreams come true. **THE WISH** "Last Christmas, one client asked me to decorate her entire house, a beautiful old mansion in Greenwich with twelve fireplaces." **THE SOLUTION** "I decided that each mantel would have a different theme. I did monkeys and rabbits in the living room. The dining room has a Victorian flair, so we used icicles and snowmen there. We did teddy bears in the family room that they call the playroom. Each bedroom had a fruit motif." **THE ELVES** Tutera needed a dozen helpers to create the winter wonderland. "We also come and take everything down and label and pack it away for next year." **PHILOSOPHY** "The one thing I am traditional about is Christmas. Decorations should be elegant and should complement the interior decoration."

Though David Tutera's style is over-the-top, it isn't outré. "I like big, lush Douglas fir trees with white lights, douppioni silk ribbons, and amaryllis," he says. What doesn't he like? "You *know* what I am going to say. I can't stand blinking lights."

TARA SGROI

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BUZZ

Storing firewood can be an art with extraordinary containers by Michelle Rotman

Wood baskets—you can't live without them, but most of them you don't want to live with. Nevertheless, we found some impossibly chic containers for storing firewood next to the hearth. Consider alternative shapes and materials, like an antique leather bucket or a wrought-iron table base. And a reproduction painted tole bucket with gilt feet and handles manages to make humble logs look luxe.



Elegant and exotic, the Rattan Family Basket, $320, holds enough wood to last all weekend. Coconut Co., NYC. 212-539-1940.



Reproduction 18th-century painted tole bucket, $2,500 and up, from Charles Garnett, Paris. 011-33-1-46-34-78-12; artparis@club-internet.fr.



Alberto Pinto put wood in a 19th-century Chinese enameled box in a Paris apartment.



From Avignon, Hervé Baume's reproduction iron *bacs à orangers*, $1,500 to $3,000, at Amy Perlin Antiques, NYC. 212-593-5756.



Using this hand-forged iron Romeo table base, $1,285, to hold wood is a lesson in creativity. From Ironware International. 800-850-0460.



Susie Hilfiger uses this woven rush basket with brass liner, about $1,000, from Mallett PLC, London. 011-44-207-499-7411.

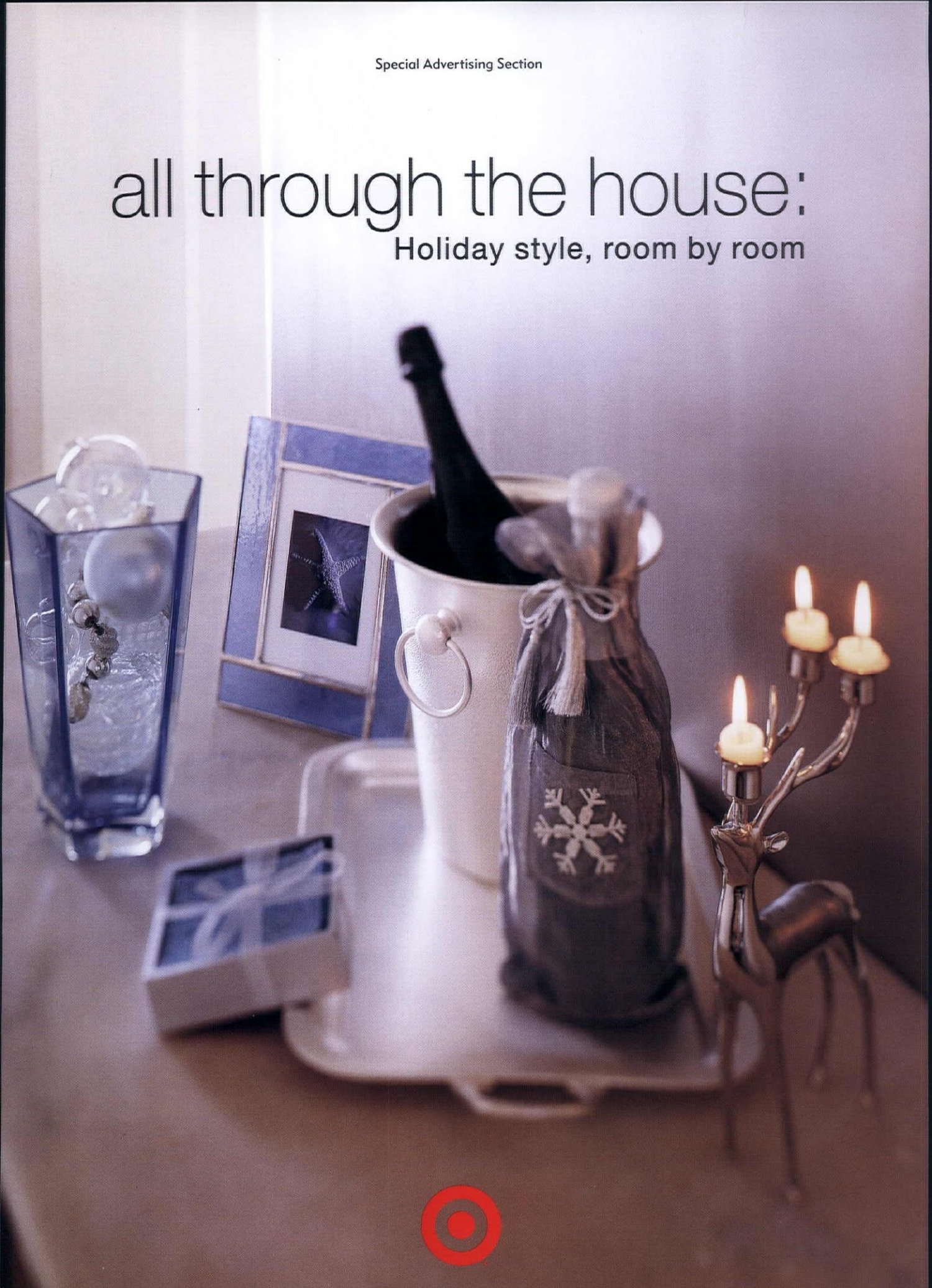


One-of-a-kind 19th-century leather ammunition carrier, $600, John Rosselli International, NYC. 212-772-2137.

MONICA STEVENSON (TWO WOVEN BASKETS; WROUGHT-IRON BASKET; ANTIQUE BASKET); JEAN BERNARD NAUDIN (INTERIOR); CHARLIE GARNET (BLUE POT)

all through the house:

Holiday style, room by room





A casual buffet brunch is an easy way to serve a crowd—especially one that rises and shines at different times. For an evening meal, invite guests to a holiday table that pairs rich color and textures with accents of silver or gold.

The Dining Room

from brunch buffet to festive dinner

This page: Bouquet dinnerware, 53-pc. set includes service for 8, 29.99 Bead flatware, 53-pc. set, 29.99. Gold angel ornament, 9.99 Also available at target.com

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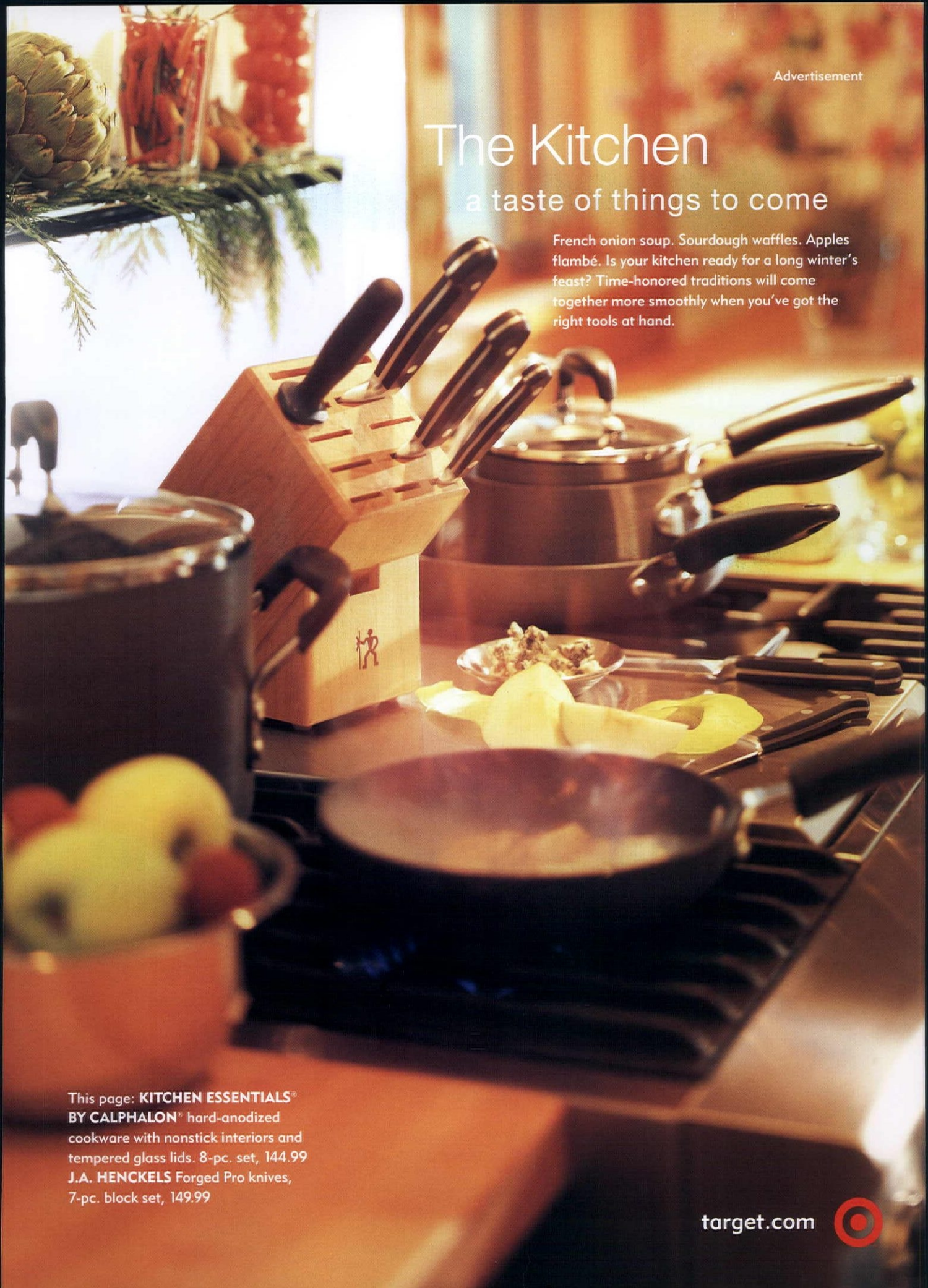


This page:
Galaxy dinnerware, 19.99–21.99
Gold charger plate, 4.99
Gold tray, 17.99 Gold plate rack, 12.99
Beaded coaster set, 14.99
Red vase, 24.99. Velvet wine bag, 6.99
Gold Band Glassware available in 15 oz Tumbler, 12.5 oz Rocks Glass, 12 oz Wine, or 7 oz Flute. Also available are a 10" dinnerplate, an 8" salad plate, or a 6" bowl. All are priced at 3.99 each.

target.com


Add something new to your holiday table.
SOURDOUGH WAFFLES
2 cups sourdough starter
2/3 cup skim milk
1/3 lb. butter-melted
2 eggs
1-1/2 cup cake flour
1/8 cup sugar
2 tsp baking powder
1-1/2 tsp salt
1. Mix starter, milk, melted butter and eggs together.
2. In a separate bowl sift and mix all dry ingredients and add wet ingredients and mix until just mixed–let sit for 15 minutes before making waffles.
This page: PHILIPS kitchen appliances combine sleek design with innovative features. Coffee Maker with timer, 54.99 Waffle Maker, 39.99. Citrus juicer, 59.99
Also available at target.com
PHILIPS Kitchen Appliances available only at Target
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Advertisement



The Kitchen

a taste of things to come

French onion soup. Sourdough waffles. Apples flambé. Is your kitchen ready for a long winter's feast? Time-honored traditions will come together more smoothly when you've got the right tools at hand.

This page: **KITCHEN ESSENTIALS®** **BY CALPHALON™** hard-anodized cookware with nonstick interiors and tempered glass lids. 8-pc. set, 144.99
J.A. HENCKELS Forged Pro knives, 7-pc. block set, 149.99

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This page: Welcome Santa or other guests with Debbie Mumm Snowman dinnerware, 3.99–24.99. Santa and Snowman star pillows, 12.99 each
Also available at target.com

Advertisement



The Family Room

holiday central

Create a sense of warmth and ease with holiday touches that reflect your own family's style and traditions, adding something new to the mix each year to build a collection of future heirlooms.



This page: Top the mantel with heirlooms-in-the-making.
Stuffed snowman, 19.99
Painted wood nutcrackers, 19.99 each
Metal reindeer, 19.99

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Advertisement



The Den

warm and welcoming retreat

When guests have gone and the day's activities are winding down, relax in your private hideaway to wrap gifts, play a game or have a cup of cocoa or tea while listening to favorite holiday music.

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Michael Graves Design™ tea set in polished stainless steel. Sugar and creamer, 24.99
Hot beverage server, 29.99 Glass tray, 29.99
Hardwood games. Chess/checkers set,
Chinese checkers set (not shown)

On the cover:
Cool, beautiful and wintry: entertaining wares in silver and blue. Beaded coaster set, 14.99. Blue vase, 29.99
Stained glass frames, 12.99–14.99
Brushed metal champagne bucket, 19.99. Brushed metal tray, 24.99
Organza wine gift bag, 6.99
Reindeer candle holder, 16.99

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HOUSE &GARDEN OUT AND ABOUT

London Issue Celebration at Home House
September 25 **London**









Clockwise from above; **Nicolò Favaretto Rubelli**, Rubelli Fabrics, **Lauren Hwang**, *House & Garden*, **Charles Chewning**, Associate Senior Project Designer for Hirsch Bedner Associates; **Timothy Gosling**, Director of David Linley & Co., Ltd., **David Linley**; **Cynthia Frank**, Contributing Editor, *House & Garden*, **Alidad Mahloudji**, Designer; **Dominique Browning**, Editor, *House & Garden*, **Stephen Elrod**, Executive Vice President, Lee Jofa, **Susan Becher**, Susan Becher Public Relations.

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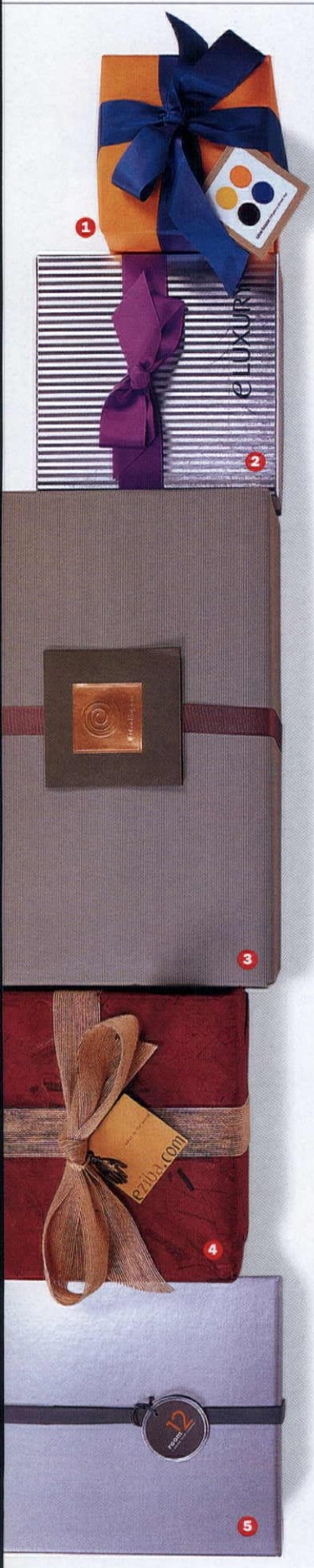






Clockwise from top left; ***House & Garden*** **Luxury Breakfast**; **David Brooks**, Author *Bobos in Paradise: The New Upper Class & How They Got There*; **Brenda Saget**, Publisher, *House & Garden*, **Adrian Kahan**, Vice President, Ralph Lauren Home, **Suzanne Slesin**, Design Editor, *House & Garden*; **Robert Titley**, Director Communications USA, British Tourist Authority, **Maura Curry**, *House & Garden*, **William Li**, Associate Publisher, *House & Garden*.

DOTCOM



wrap stars

There's nothing worse than a gift that doesn't *look* like one. So we polled some of our favorite E-tailers to see what gift wrapping options they were offering for the holiday season. **1** You get high-touch wrapping—orange paper and blue ribbon—for $3.49 from **nicehouseny.com**, the virtual component of Michael Doneff's sweet Greenwich Village shop that sells new and vintage home furnishings. **2** As befits its name, **eluxury.com** ships presents, from makers like Louis Vuitton and Bulgari, in luxurious heavyweight silver boxes (bearing an uncanny resemblance to ones used by New York's estimable Bergdorf Goodman). The boxes are free, and larger ones come tied with swaths of purple ribbon. **3 cooking.com** makes it worth your while to order multiple gourmet gifts: its classy wrapping—available in subtle shades of blue, green, or cream—is $3.50 for the first box and just $1 for subsequent items. **4** For $5, **eziba.com**, the global crafts bazaar, will wrap your gifts in deep red paper tied with jute ribbon and adorned with a hand-shaped amulet (symbolizing the handmade gift inside). **5 room12.com**, a hip on-line travel agent that also sells high-design clock radios and flight bags, doesn't charge for its handsome matte silver box and elastic ribbon, which signal that the object inside is as cool as Yule can be.

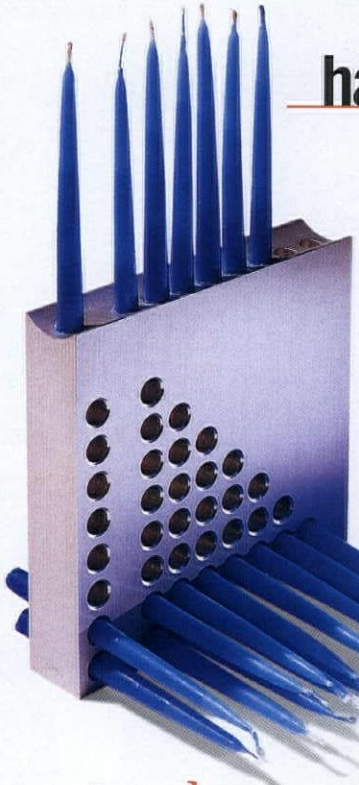
natural noel

Naturally, we'd think of logging onto **garden.com** for information about taking care of our paper-whites and keeping our poinsettias alive over the summer. And we'd head to the Web site for a wide assortment of amaryllis. So imagine our delight when we discovered that this site sells charming Christmas ornaments such as blown-glass carrots and green beans in stocking caps ($16 each), as well as miniature red-handled garden tools ($18 for a set of seven) that let you literally trim the tree.



hanukkah help

What makes thejewishmuseum.org different from all other museum Web sites? It has not one but two on-line gift stores: the Cooper Shop, which offers traditional Judaica as well as books, jewelry, and CDs; and Celebrations, a design store, which sells items like the Crayon Box Menorah ($425), left, by contemporary Israeli artist Emil Shenfeld. His clever creation allows you to store all the candles you need for the eight days of Hanukkah. The site's inventory is diverse and extensive, so you'll be able to find presents for eight days of gift giving, too.



sled heaven

For those lucky enough to reside where a white Christmas is a distinct possibility, kid-e-sport.com has an alternative to Flexible Flyers. This site, devoted to sporting families with preteen children, has a slew of sleds and snowshoes. One of our favorites is the red plastic easy-to-carry-up-a-hill Swiss Bob ($20), right, which parents in our office are hoping to try out themselves this winter.



TAKA (WRAPPED BOXES; MENORAH); DARRIN HADDAD (ORNAMENTS); STEVE WISBAUER (SLED)

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LARDER

Special-delivery desserts by Lora Zarubin

I rarely have enough time to bake during the holiday season, and you probably don't either. Nevertheless, this is the time to indulge your friends and family with special desserts. These seven mail-order finds are contemporary variations on the classics that you can serve at your own parties or confidently send as gifts. (Unlike cookies, they won't arrive in crumbs!) Because they are handmade, quantities are limited. So check your list twice and order early.



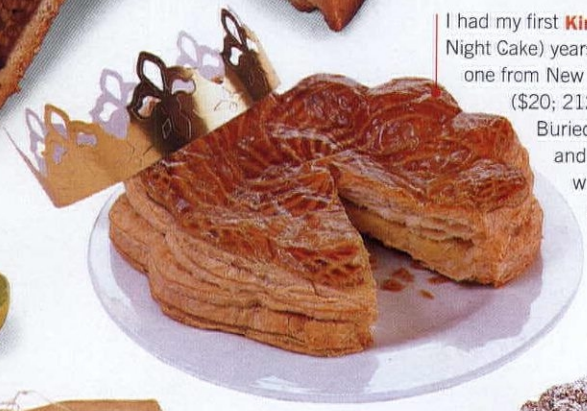
Oakland's redoubtable June Taylor bakes a delicious limited-edition organic **Christmas Cake** ($23; in CA, 510-923-1522), which she wraps in cheesecloth and bright green hand-stenciled paper. This is one fruitcake you won't want to give away!



The **Nuss Torte** from L.A. Burdick Chocolates ($19; www.burdickchocolate.com) tastes like Christmas—a gorgeous mix of walnuts, honey, and lavender, wrapped in an exquisite shortbread crust.

Eat enough of the **Tennessee Ritzy Rum Cake** ($18.95; 800-RUM-CAKE) and you'll start slurring your words. This is old-fashioned comfort food for good ol' boys and girls.





I had my first **King's Cake** (a.k.a. Twelfth Night Cake) years ago in Arles, and the one from New York's Payard Pâtisserie ($20; 212-717-5252) is even better. Buried beneath the puff pastry and almond paste is a charm; whoever finds it gets to wear the paper crown and be monarch for a day.



Straight out of Brooklyn, NY, **Steve's Authentic Key Lime Pie** ($17.99; www.keylime.com) is a refreshing alternative to chocolate and nut desserts. Served with whipped cream, it's rich and festive.





In Siena, no holiday meal is complete without a nutty, crunchy **Pan Forte**. Thanks to Nancy Silverton of La Brea Bakery (in CA, 323-939-6813), no American table has to be without one either ($12 for a four-incher).



From Lola's, a young bakery in Berkeley, CA, comes a **Persimmon Pudding** ($33.95; 510-558-8600) that's not as dense as its plummy English forebears. Even so, this all-American version is brilliant served with a traditional hard sauce.

TED MORRISON



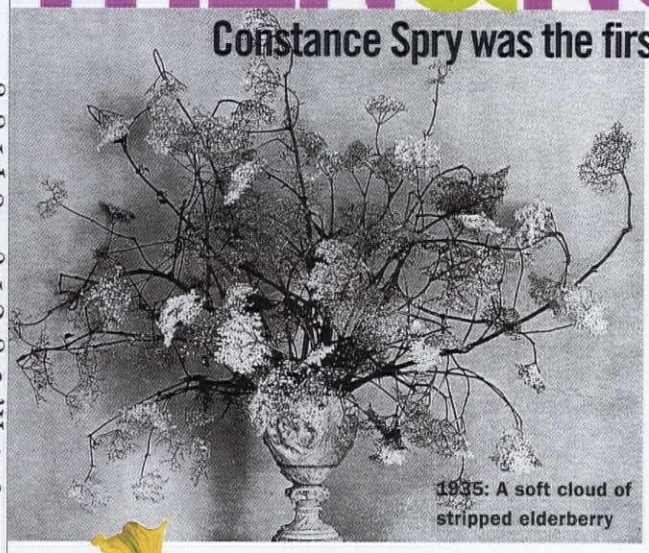
Frangelico.com

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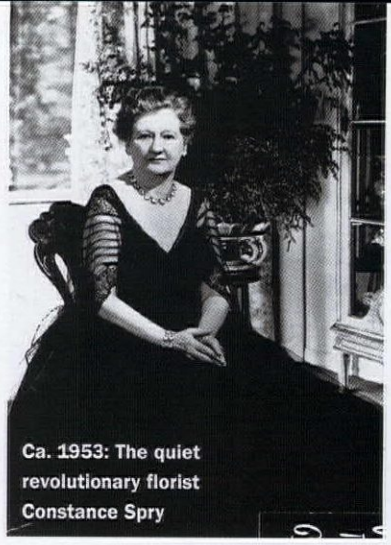
THEN & NOW

Constance Spry was the first modern florist

by Carolina Irving



1935: A soft cloud of stripped elderberry



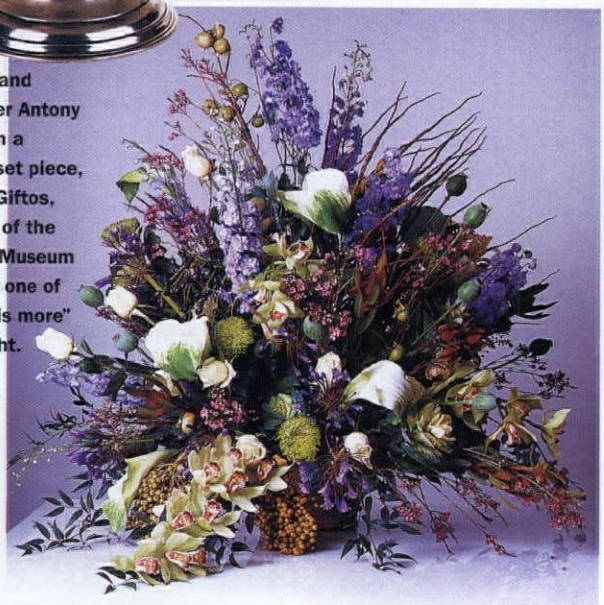
Ca. 1953: The quiet revolutionary florist Constance Spry

Where would we be without Constance Spry (1886–1960)? The mother of modern floral design, she shook up the stuffy salons of post–World War I London with her uninhibited pastoral compositions, and the world of flower arranging has never been the same. Out went the overwrought hothouse blooms and prim Victorian posies favored by her contemporaries. Spry set out asymmetrically fitted clusters of wildflowers, pods, grasses, and tousled foliage in what were then considered shockingly unorthodox containers—stone urns, teacups, bamboo shafts. The 1928 opening of her shop caused a sensation, and earned her the loyalty of such clients as the prince of Wales, Wallis Simpson (Spry did her wedding), and Syrie Maugham. Today, in an era of self-conscious architectural arrangements and formal color groupings, what could be more refreshing than the spirit of one who appreciated the lacy beauty of elderberry stalks or the unexpected drama of a clutch of kale leaves?





1935: A Warwick vase with green love-lies-bleeding

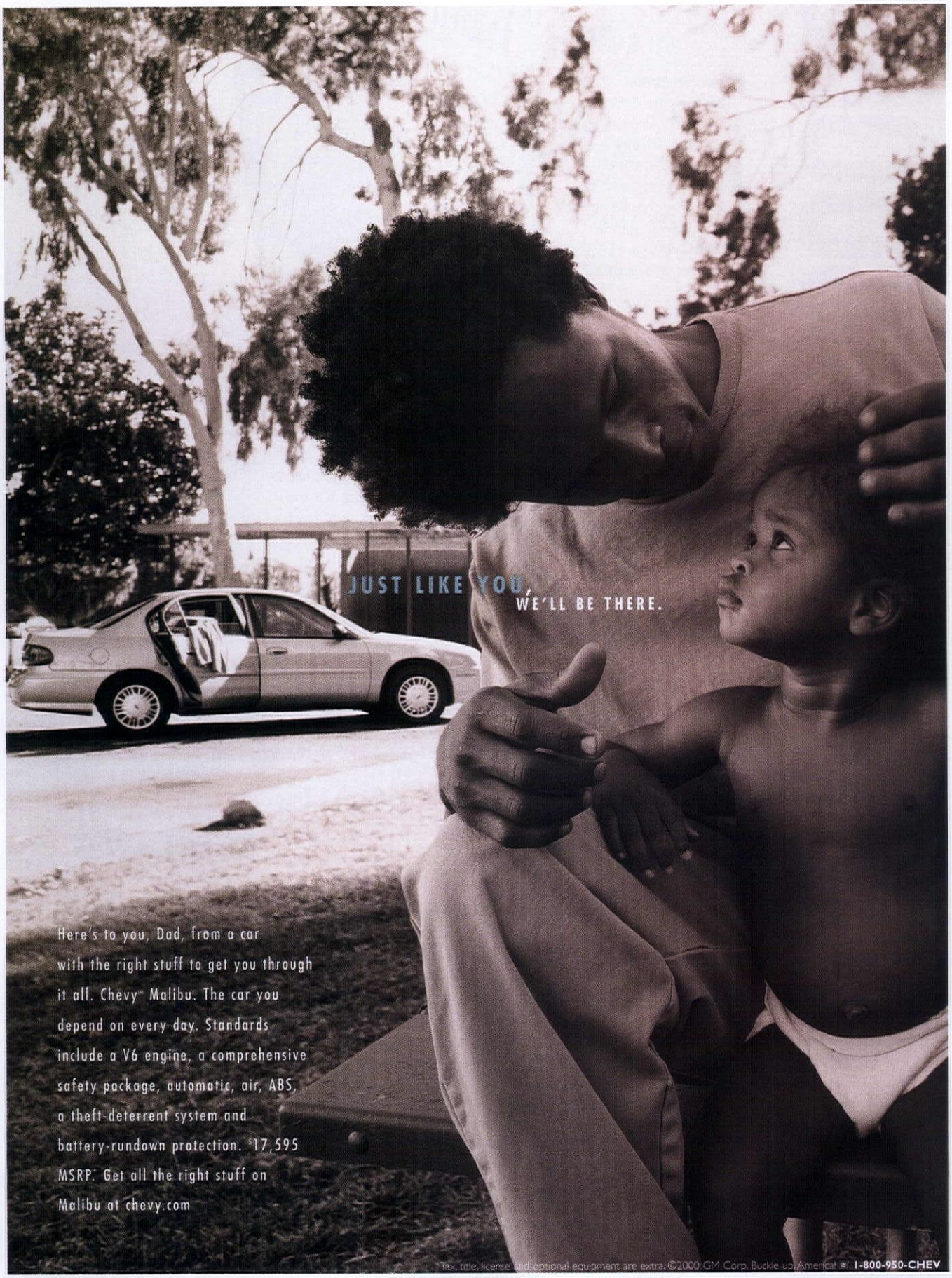


2000: Floral and event designer Antony Todd's play on a classic Spry set piece, above. Chris Giftos, floral master of the Metropolitan Museum of Art, riffs on one of Spry's "more is more" moments, right.



1937: Long before planting ornamental cabbage became the rage, Spry saw beauty in the variegated leaves of kale, above.

ERIC McNATT (TODD ARRANGEMENT); SCOTT DRICKEY (GIFTOS ARRANGEMENT)


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BOOKS

by Lygeia Grace



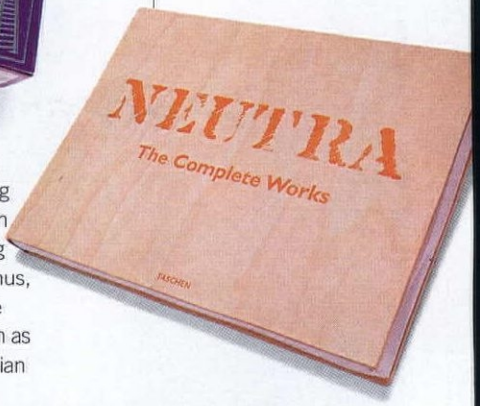
GARDEN MANIA (Clarkson Potter, $35) A glorified flip book for the garden mad, this delicious little album by the clever team of Philip de Bay and James Bolton is abloom with all manner of ornaments, urns, plants, and pergolas.

NEUTRA—THE COMPLETE WORKS (Taschen, $150) Architectural historian Barbara Lamprecht has gathered almost 300 of the *über*-modernist's private homes, schools, and public buildings into this sure-to-be-coveted, limited-edition volume.

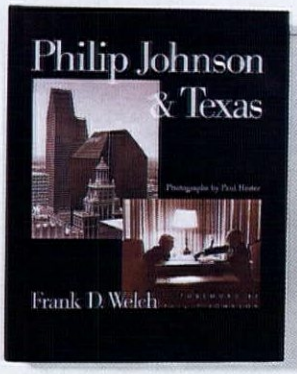


SUBURBAN RENEWAL (Viking Studio, $34.95) Instead of tearing down, pick up this irresistible book of real estate transformations—a ranch becomes a villa, a cape goes contemporary.

AFRICAN STYLE (Clarkson Potter, $32.50) For Sharne Algotsson, decorating with African style can be as subtle as filling a vase with agapanthus, a flower native to the continent, or as brash as covering a Scandinavian sofa with mud cloth.







PHILIP JOHNSON & TEXAS (University of Texas Press, $39.95) "Texas is my favorite country," Johnson writes in the foreword to Frank D. Welch's chronicle of the legendary architect's 50-plus years of innovation in the Lone Star State. "All my important work is there."

TO ORDER any of the books above, call 800-266-5766, Dept. 1820.

REQUIRED READING

architect hugh newell jacobsen's hit list

A HISTORY OF ARCHITECTURE by Sir Banister Fletcher (Scribner's) "This is without a doubt the most important book in my library. It has descriptions, floor plans, and elevations of practically every important building through the twentieth century."

IN THE NATURE OF MATERIALS: THE BUILDINGS OF FRANK LLOYD WRIGHT 1887–1941 by Henry-Russell Hitchcock (Da Capo) "This wide-ranging book was supervised by FLW. Photographs, floor plans, and 'Hitchcockian' English offer a brilliant study."

LOUIS I. KAHN: IN THE REALM OF ARCHITECTURE by David B. Brownlee and David G. De Long (Rizzoli) "Kahn was the greatest American architect since Wright. Here his philosophy, sketches, and architecture are described."

THE SHINGLE STYLE by Vincent Scully Jr. (Yale University Press) "This landmark work describes the birth of the first truly American architecture. Its signatures—the balloon frame, wood shingles, paned windows—are a particularly American contribution to the profession."



Master builder Hugh Newell Jacobsen

STEVE WISBAUER (BOOKS); REBECCA GREENFIELD (PORTRAIT)

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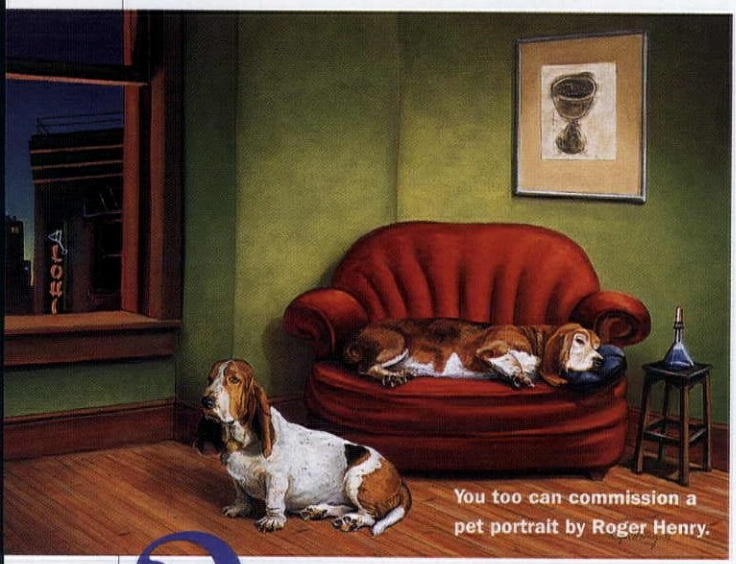
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THE COAST

In Hollywood, gift giving is a game, too

by Paul Fortune



You too can commission a pet portrait by Roger Henry.

AS THE OLD RHYME goes: Christmas is coming, the goose is getting fat (Or is that *your* caboose?) / Please to put a penny in the old man's hat (Or was that a dry stick in his eye?).

Anyway, *that* season is back again, and Angelenos are trying to find the perfect gift (it *better* be bloody perfect, or you're history, sister) for the wretch who green-lighted their project at Paramount and for the stylist who made them unrecognizably gorgeous at the Oscars.

Making this game even more onerous are the strict rules for a Hollywood gift: It has to be unique or huge (as in too big to wrap); it should be custom-made and expensive; and it should be hand-delivered on Christmas Eve by someone cute wearing a uniform.

Let the game begin.

The ultimate custom gift is a commission, and the most personal commission is a portrait by someone renowned. The most amusing portrait is of your pet or your new trophy manse.

Barbara Guggenheim, an art consultant, owns a company called Portraits by Artists and helps clients find their dream portraitist. Her stable of artists includes **David Salle** (want to look all post-modern, twisted, and fetal?) and **Julian Schnabel** (want to be rendered in cracked china with antlers for hair?).

Better stick to that kitty or budgie or ferret or llama. You might give one of **Roger Henry**'s pet portraits, which are a hoot. His subjects include director **Gus van Sant**'s cat. Mr. Henry's style is classic, but he's not averse to working in the manner of another artist, such as Hopper or Benton. Most arresting is a portrait of his own dog, Aubrie, after Kertesz's "Satiric Dancer" Magda. You might hire **Rachelle Oatman**, who will paint your pooch in your favorite couture outfit, or **Beau Bradford**, who can give it the Warhol treatment.

Among Tinseltown's petless, the home is usually the most cherished possession, and it can be rendered by one of Guggenheim's stable in a variety of styles. **Jean-Maurice Moulene**'s renderings are a little wispy, if you like that sort of thing, but **Diane Lawrence** can produce something gutsier. Your choice—and, one hopes, your recipient's pleasure.

Sole Sister

A cozy pair of slippers has become a traditional Christmas gift, but it's a little . . . predictable. Clever entrepreneur **Kelly Lebwith** knew she could do better and started her company Souls to show us just how.

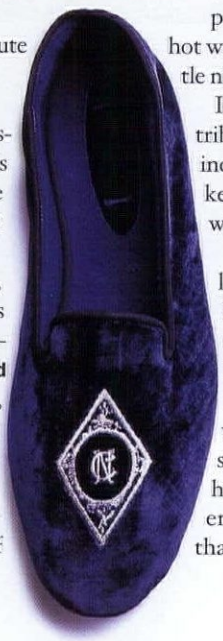
Souls slippers come in a huge array of colors and fabrics and can be customized for you, your corporation, or your jet.

This goes down very well in Hollywood, where execs have their plane's tail numbers embroidered on slippers, with matching throw rugs and hot water bottle covers in case it gets a little nippy up in the stratosphere.

It doesn't hurt that Kelly has contributed to some high-profile charities, including **Robert F. Kennedy Jr.**'s Riverkeepers, and that Souls are made without killing animals.

That's why R.E.M.'s **Michael Stipe** loves to slop around in them, as do Femme Fatale Nikita **Peta Wilson**, **Oprah Winfrey**, and **Martha Stewart**. For Christmas last year, **Francis Coppola** gave custom navy panne-velvet slippers, lined in grape-colored silk and embroidered in silver with his Niebaum-Coppola Estate Winery logo. Keep your fingers crossed that you make it onto his list *this* year.

The slippers that Francis Coppola gave to his friends





the water cure

By the time the Christmas farrago is over, you're going to need a little spiritual resuscitation, and I've got just the place for you: Healing Waters, the brainchild of Jennifer Otto, who runs Beverly Hills Juice. Not long ago, Otto became obsessed with the healing possibilities of a system of colored waters that are said to help you become more conscious and clear about your life (and who doesn't need that?). I was having a particularly harried day of road rage recently, but after having Jennifer anoint my aura with Lady Nada (don't get me started) water, I floated through the rest of my day's chores in a pink cloud of celestial bliss, blessing every dolt who cut me off. Earth Goddess Jennifer will instruct you to choose four colored essences. With the bottles in a specific order, she will "read" who you are and what you need to restore you to pre-Christmas vitality. I, of course, picked divine (literally) olives, pinks, and violets, but there are 101 colors, which makes it especially entertaining for those of us in the design community.

Susan Sarandon, Alanis Morissette, and Warren Beatty have all had their battered psyches replenished. And what a thoughtful gift for that poor decorator you've been abusing all year.

P.S. Stay away from the jewel tones. Jennifer loves them, but they're so '90s.

ROGER HENRY (PAINTING); SCOTT DRICKEY (BOTTLES, SLIPPER)


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DIG IT



Well-designed garden gifts include Wavy Bladed shears, far left, $69, from Smith & Hawken; nursery trowel, left, $9, from Lee Valley Tools; and a Cape Cod weeder, below, $19, from Gardenscape Tools.

Gifts for the finely tooled gardener by Carol King

GARDENERS TEND TO GIVE gifts that they would like to receive themselves—fermented salmon oil, subscriptions to obscure plant societies. Gardeners already have Felco pruners, Haws watering cans, and shovels. When choosing a gift for a gardener, the trick is to come up with something extraordinarily useful or, at the very least, unusual or attractive. How hard can that be?

A trip to your local hardware store will turn up a little **Bastard File** ($4.95). You remember those six-inch steel files that people smuggled into prisons in 1940s B movies? Forget advice about needing a bench, a grinding wheel, and safety goggles to sharpen a shovel. Simply whip out your Bastard File and in three or four minutes you can give any shovel a nice sharp edge.

Speaking of crime, in the days when the lord of the manor owned everything, including the vermin underground, a lightweight **Poacher's Spade** ($49, Smith & Hawken, 800-940-1170; www.smith-hawken.com) was used by tenants to dig into burrows for the main ingredient of rabbit stew. The spade's narrow blade and short handle are perfect for digging holes for perennials.

The last thing a friend with dry-laid paving should do is dislodge it by pulling weeds out of the cracks. He should cook them instead. The **Primus Gardener Weed Destroyer** ($47, A. M. Leonard Inc., 800-543-8955; www.amleo.com) is a mini-flamethrower that turns the offending greenery a satisfying black. Soon, the weeds simply blow away, leaving bricks intact.

I collect **glass garden cloches**, ($10 to $325, English Creek Gardens, 800-610-8610; www.englishcreekgardens.com) but until last summer, I never used one. Lacking a cold frame, I plopped a cloche over a pot of boxwood cuttings and placed them in the shade for several months. Today I have the makings of a jazzy box hedge. The gift of a cloche and a jar of rooting hormone is like sending a friend a garden of free plants.

Chef Joyce Chen inadvertently produced a garden tool with her red-handled cooking shears. These scissors prune shrubs, harvest flowers, and snip through wire. The **Joyce Chen Unlimited Scissors** ($20, www.kitchenemporium.com; 888-858-7920) are easy to mail in a padded envelope.

I swear by my Dutch (made in Japan) hand hoe the way some people swear by their **Cape Cod Weeders** ($19, Gardenscape Tools, 888-472-3266; www.gardenscape.on.ca). My **Dutch Hand Hoe** ($27, Garden Creations, 720-733-1206; www.gardencreations.com) nicks out weeds, cleans up edges, and digs holes for bulbs and annuals.

Hands are indispensable for checking soil, pinching the tips of lanky seedlings, and tying up vines. If you are still at a loss about what to give gardeners, offer the promise of an extra hand. They will like what comes attached to it best of all.

TOOLTIDE

We asked four expert gardeners to suggest their favorite presents

—Stephen Orr



■ **"My favorite tool is a Japanese long-range pruner given to me by a friend who is very short, but I found it works beautifully for tall people as well."**
Mac Griswold, Garden Writer, New York, NY



■ **"The very best tool is a high-quality border spade from Spear & Jackson. It will last forever."**
James Grigsby, Garden Consultant, Wilmette, IL



■ **"People kid me about my trug. It may have seemed corny when I first received it, but now it's my favorite thing."**
Judy Kameon, Garden Designer, Los Angeles, CA

■ **"It's advisable to figure out whether the person is a lefty or not, how tall they are, what their age is, and how much grunt work they really do in the garden. And avoid anything cute, small, and Japanese."**
Robert Dash, Artist and Gardener, Sagaponack, NY

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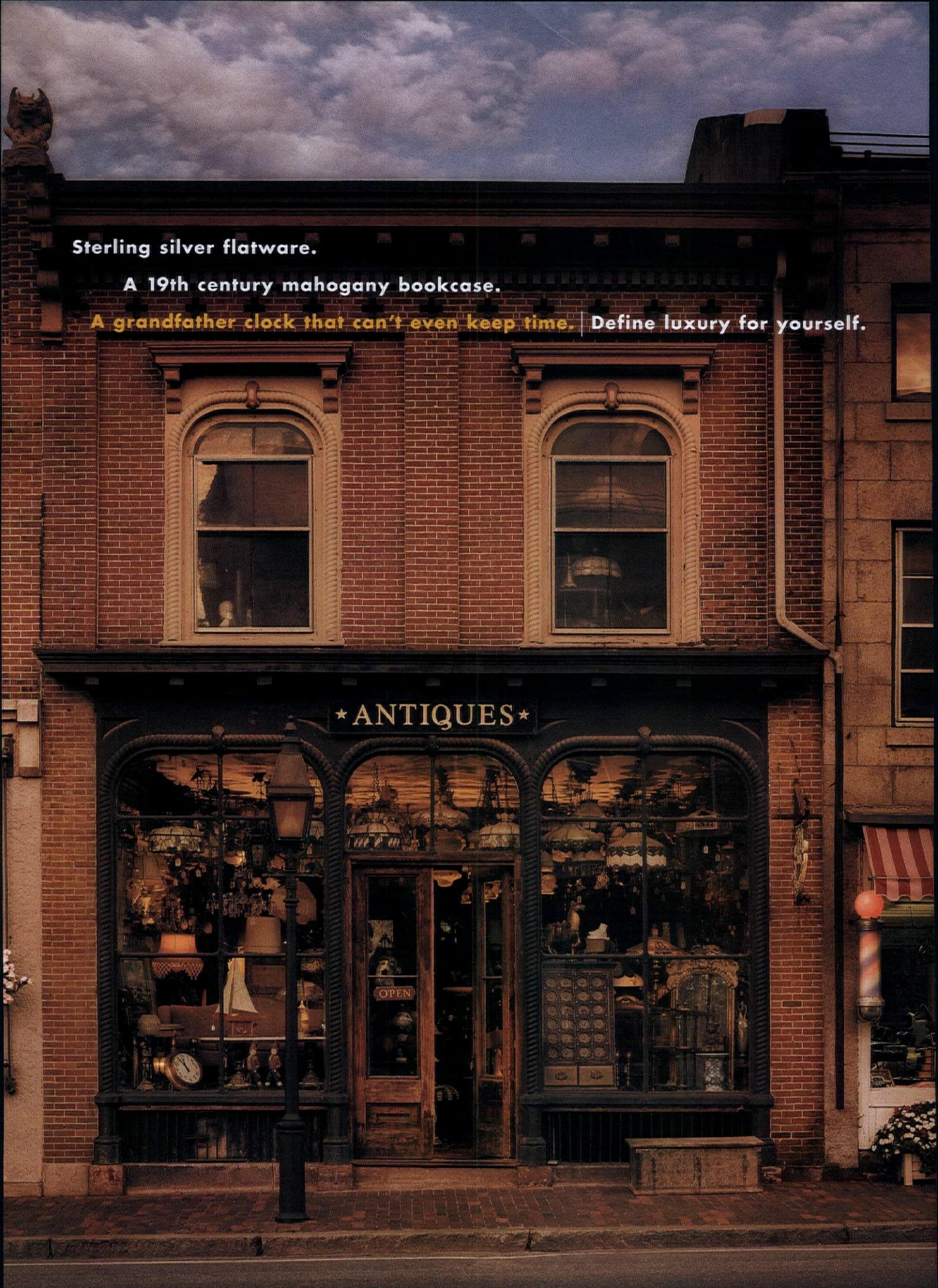
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1 Lacquered Lissoni Soho cabinet, $3,677, Cappellini Modern Age, NYC, 212-966-0669, in front of a screen in Christopher Hyland's Aegean blue Millennium Damask. Vases, from left: Venini blue crystal Sasso, $650, Royal Scandinavia, NYC, 800-351-9842; a '50s Italian bottle-neck, $595, Lorin Marsh, NYC, 212-759-8700; and Bloomie Facette, $2,350, Cristal Saint-Louis, 800-238-5522. **2** Stefano Gallizioli's Darwin chaise longue, $4,342, Domus Design Collection, NYC. 212-685-0800. **3** Crocodile-embossed leather table, $900, Charles McNutt, at Troy, NYC. 888-941-4777. **4** Albrizzi's block Lucite lamp, $3,600, Mrs. MacDougall, NYC. 212-688-7754. **5** Didier Gomez Nomade Express sofa bed, $2,635, Ligne Roset, NYC. 800-BY-ROSET. **6** Eames lounge chair, $681, Herman Miller for the Home. 800-646-4400.

"Red is a color that has to be tamed. It ranges from hot to cool" —Robert Farrell, architect and designer

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"Red can be both accent and background. Red is about intensity, passion"—Holly Hunt, owner, Holly Hunt Showrooms



1



2



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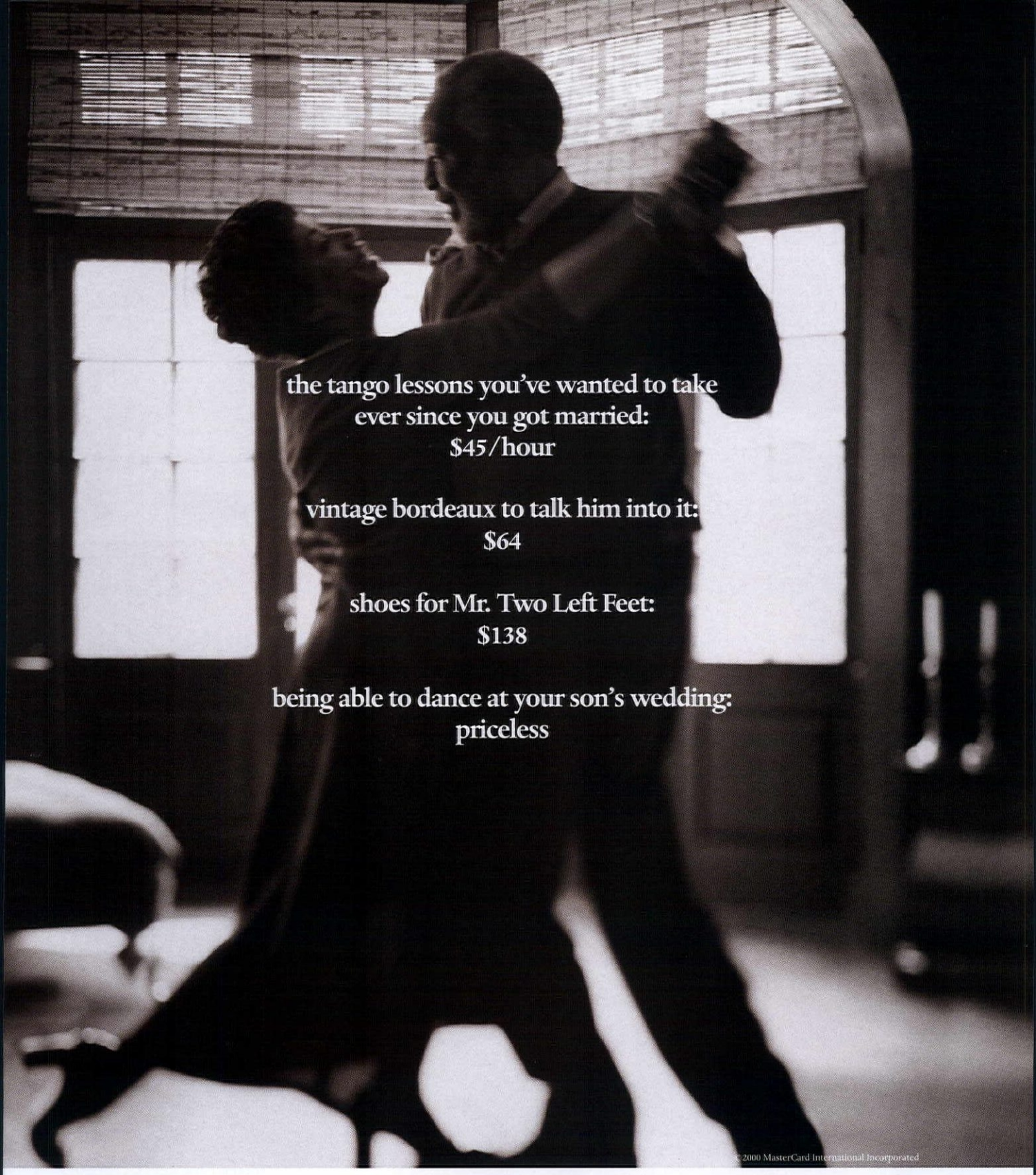


4



5

1 Philippe Hurel's Convention stool, $2,645 plus the cost of customer's upholstery, Profiles, NYC. 212-689-6903. **2** Christian Liaigre's Mandarin leather and wood chair, $3,225, Holly Hunt, NYC. 212-755-6555. It sits next to Spencer Fung's Tao cube table, $1,500, atop Christopher Farr's wool and mohair rug, $4,726, both from Pucci, NYC. 212-633-0452. Rogers & Goffigon Ltd.'s Putti in camel covers the wall. 212-888-3242. **3** Leather crocodile-print coasters, $34 for a set of four, DKNY. 212-223-DKNY. **4** Add warmth to any room with a Claret sofa, $1,499, Crate & Barrel. 800-996-9960. **5** Reef rug, $4,032, Dialogica, NYC. 212-966-1934.



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"Red says go, go, go. It's polished, yet edgy" —Christopher Coleman, interior designer



1



2



3



4



5

6

1 Wave bowls, $26 and $34, Entry USA Inc., NYC. 212-734-4318. **2** Liselund table, $4,993, Country Swedish, NYC. 212-838-1976. Glasses, from bottom left: Holme Gaard goblet, $400 for six, Capitol Furnishings, NYC, 212-925-6760; Elite Murano wineglass, $280, Italian Pavilion, NYC, 212-532-9031; Garnet wineglass, $9.95, Crate & Barrel. John Pomp's Wine bowl, $130, Auto, NYC. 212-229-2292. Patrick Jouin's Wave bowls and plates for Gien, $261 for a three-piece set, Baccarat. 800-777-0100. Boda Nova's Zenit Soft flatware, Anders Ljungberg for Royal Scandinavia, $39.99 a setting. 800-351-9842. **3** Fret cocktail table, $1,925, Christopher Norman Inc., NYC. 212-644-4100. **4** Espresso machine, $499, Broadway Panhandler, NYC. 212-966-3434. **5** Martha Sturdy vase, $278, Clodagh Collection, NYC. 212-780-5300. **6** Group One chair by David Schaefer, $800, Furniture Co., NYC. 212-352-2010.

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1 Decorate with red! (a) Cotton-viscose Banon Matelassé, F. Schumacher & Co. 800-332-3384. (b) Una nylon/elastin in persimmon, KnollTextiles, NYC. 800-343-5665. (c) Monk's Wool in Cherokee, Maharam. 800-645-3943. (d) Lust cotton blend in passion, Pollack, NYC. 212-627-7766. (e) Mohair in persimmon, Donghia Furniture/Textiles Ltd. 800-DONGHIA. (f) Marnier cotton velvet in lacquer, Beacon Hill for Robert Allen. 800-333-3776. (g) Soirée Damask in lacquer, Lee Jofa. 800-453-3563. (h) Samui silk, Jim Thompson. 800-262-0336. All Fabrics available through architects and designers. **2** Regal Aquaglo in Ruby Red, $30, Benjamin Moore & Co. 800-826-2623. **3** (i) Briant stained oak panel, $40, York Street Studio, 800-YORK-811. Tiles: (j) Piel leather tile, $77, for Ann Sacks, 800-278-8453; (k) Shine Suede border, $60; and (l) Mustang pony skin border, $60, all from York Street Studio. (m) Ceramic clay pads, $9, by Interstyle for Ann Sacks. **4** Silk paper in Bright Red, Donghia Furniture/Textiles Ltd. Sources, see back of book.

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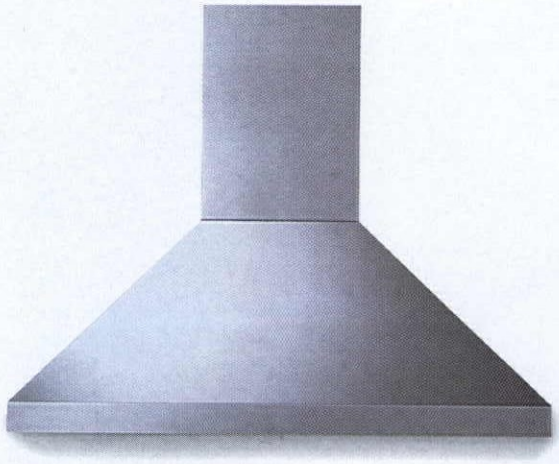
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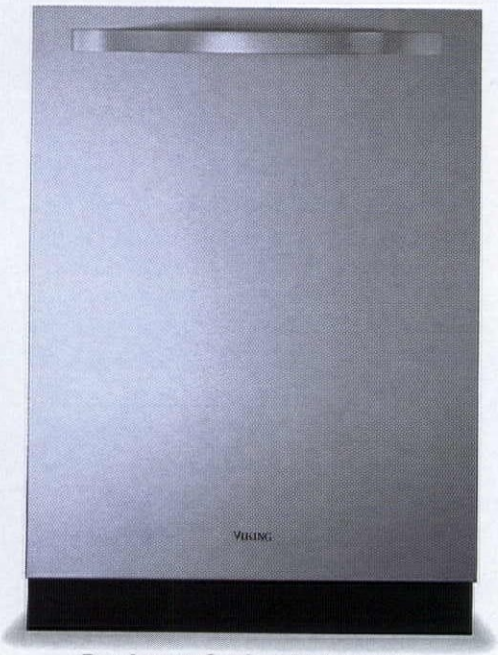
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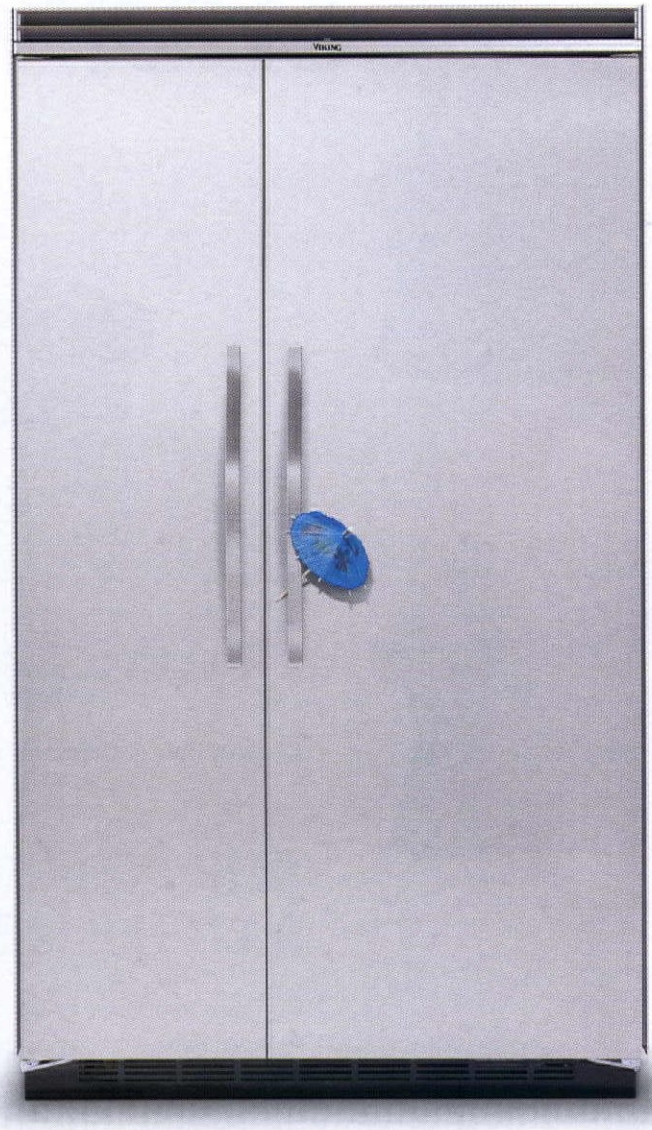
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This holiday season, why not slip into something a little more elegant? **Mitchell Gold**, the pioneer of slipcovers, has once again revolutionized the way home interiors work. Taking their cues from the fashion world, they have created an exciting new line of sumptuous slipcovers that are fashion for the home. So changing interiors is now as simple as changing one's clothes.

More than ten years ago, the Mitchell Gold Company began making slipcovers for their line of furniture. "Relaxed Design," one of their earliest ideas, set a whole new tone in the home design world, with its overall trends borrowed from the apparel industry. Comfortable, stylish, and affordable, the furniture was—and still is—dressed in relaxed slipcovers of pre-washed fabrics like denim, khaki, and velvet.

Today, slipcovers are more popular than ever, as homeowners realize the need for versatile, affordable, and easy-to-care-for furniture. And now, to increase the versatility of its wardrobe of slipcovers, Mitchell Gold will be adding a new special collection of "Form Fitting" slipcovers in stretch-poly denim fabrics that are both washable and lightweight. Each piece features Velcro strips that have been sewn to an underskirt, allowing a tight, manicured fit throughout. The result is a cleaner, more modern upholstered look with all the advantages of a slipcover.

Change with the seasons or when the mood strikes you. Try bleached white denim for spring and summer and switch to rich velvet during the winter months. There's no need to worry about normal everyday wear and tear. That Mitchell Gold slipcover may be just the right reason for your return to luxury.

The Mitchell Gold "Form Fitting" slipcovers will be available nationwide February 2001. For more information, visit **www.mitchellgold.com**.



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rediscoveries

IRON CITY REVIVAL by sabine rothman



The walnut mantelpiece, left, in John DeSantis's Holmes Hall is original to the Renaissance Revival mansion, which was built in 1871. Beech Avenue, below, remains almost miraculously intact, a model of late-19th-century row house design. Its streetlights are reproductions.



A historic holiday house tour ensures a neighborhood's future

EVEN AS Joedda and Ben Sampson began renovations on a 27-room Victorian mansion in Pittsburgh's Allegheny West, eight Knights of Columbus who had used the building as their clubhouse for more than five decades were still bellied up to the bar. "This house had been well-loved by drinking men and poker players," says Joedda. "It wasn't condemned, but it had lost its luster." Compared with the fate of many neighborhood houses, the Sampsons' place had got off easy.

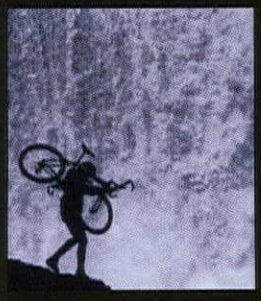
Originally part of the city of Allegheny, which Pittsburgh annexed in 1907, the area's glory days lasted from the 1840s through World War I. There were grand mansions with 50 or more rooms, as well as modest seven-room workingmen's houses. The buildings were exemplars of Victorian and Edwardian architectural styles—including Greek Revival, Richardsonian Romanesque, and Queen Anne. Some of the properties were owned by Jews and blacks, at a time when it was rare

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Miles Bausch and Doug Lucas discovered Allegheny West 20 years ago while hunting for antique ornaments in a neighborhood shop. Their collection includes the glass deer, left, on a melodeon that belonged to Stephen Foster's brother. ■ Their pewter tableware, below right, is a toy set from the turn of the 20th century. ■ The Sampsons restored Victoria House, below, as a home, and have since made it a bed-and-breakfast.

for members of either group to own land.

By the 1930s, many of the wealthier residents had moved to the suburbs, and their splendid homes had been turned into rooming houses and orphanages or demolished. In the 1960s Pittsburgh began planning a massive urban redevelopment project that involved razing many "blighted" neighborhoods, including this one.

But in the early 1970s, before the city was able to level Allegheny, young professionals, drawn by the architecture and urban living, began restoring the buildings. Many of these pioneers still occupy the homes they sweated over. But even after three decades of gentle gentrification, most of them worry that the city considers their houses "more valuable as parking lots." (Three Rivers Stadium, five blocks away, casts a long shadow.) So these pioneers keep in condition to fight city hall.

"Coming here, you feel as if you've stepped into another century"—Shirley Brendlinger





Established 33 years ago, the Allegheny West Civic Council works toward preservation, filing lawsuits when new developments threaten. Its members (all neighborhood volunteers) have worked with banks to develop mortgage programs, and it acts as a sort of benevolent real estate developer. To preserve Denny Row, its most recent project, the council took ownership of seven derelict houses on West North Avenue and, with help from the North Side Leadership Conference, the city, the Pittsburgh History and Landmarks Foundation, and National City bank, restored their facades. The resulting "envelopes," within which buyers will

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design their own interiors, were offered for sale at about $30,000 each, making them affordable to people of moderate means.

To raise the money for such projects and, in a sense, to market their neighborhood, the community came up with a charming plan 19 years ago—the Christmas House Tour. About 2,500 people show up annually to visit the area's most beautiful houses, which are lavishly decorated for the holidays. "When you come, you feel as if you've stepped into another century," says Shirley Brendlinger, the civic council's volunteer publicist. "You wouldn't believe the number of people who say, 'I never knew this was here.'" As Mark Fatla, another longtime resident, comments, "We weren't supposed to be."

The 19th Annual Old Allegheny Victorian Christmas House Tour will be held December 8–10. Call 412-323-8884 for information.



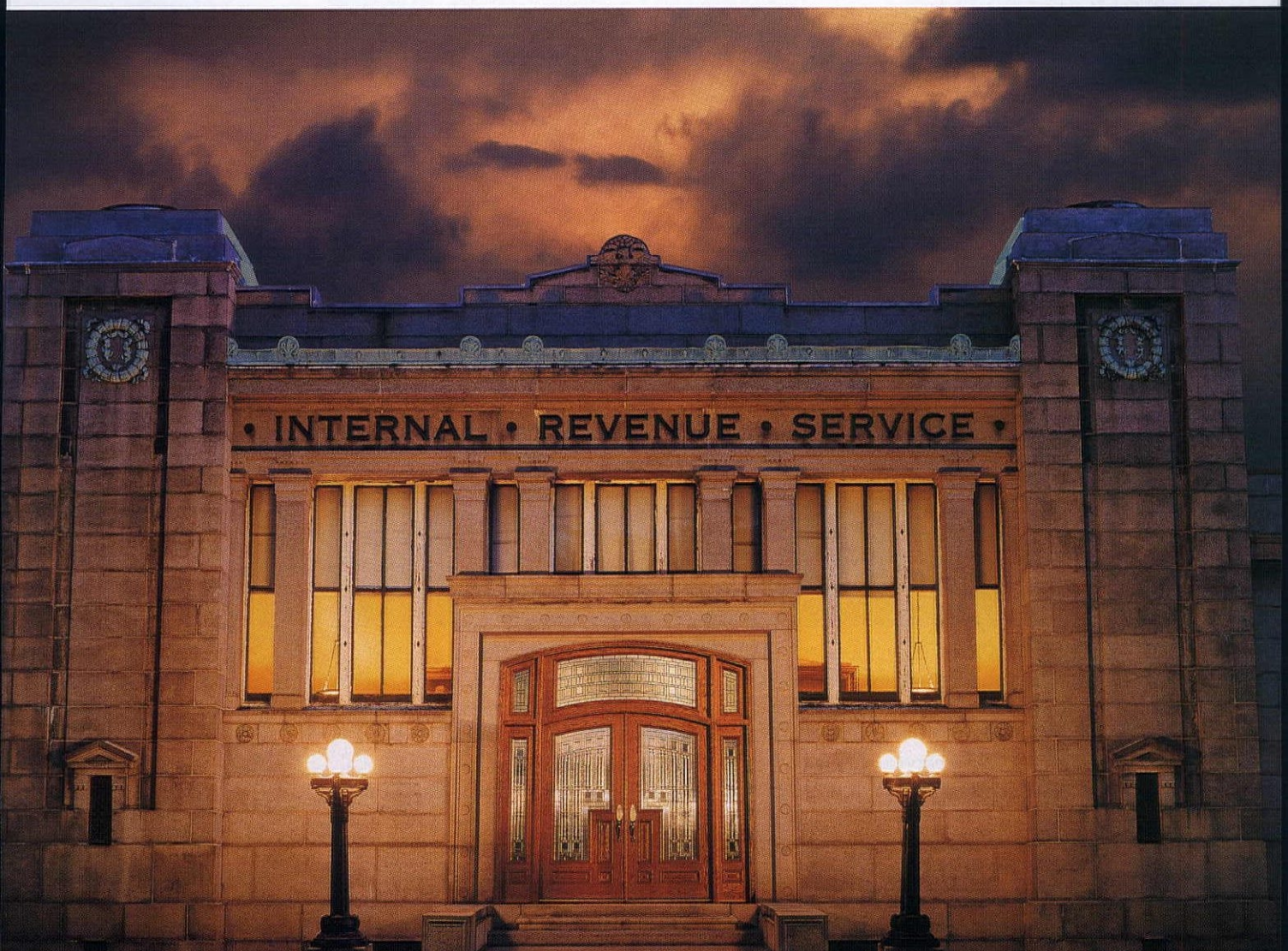


Allison Fatla, above, peeking from the window of Victoria House, sings carols during the Christmas tour. ■ John DeSantis's parlor, right, has hand-painted murals and a towering tree. ■ Among Lucas and Bausch's rare Victorian ornaments is a spider in a web, below.



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green thoughts

CRAZY FOR CAMELLIAS

by lorraine alexander



Each spring the roselike flowers of the glossy shrub draw an international crowd to two towns near Lucca

FOR THREE WEEKENDS every March, two contiguous villages a few miles south of Lucca, in northwestern Tuscany, increase their combined population twelvefold, as cars and tour buses from all over Europe wedge into the sliver of road that scales their shared hillside. Why all the fuss? It's a long story, but, in a phrase, the festival of Old Camellias of Lucca.

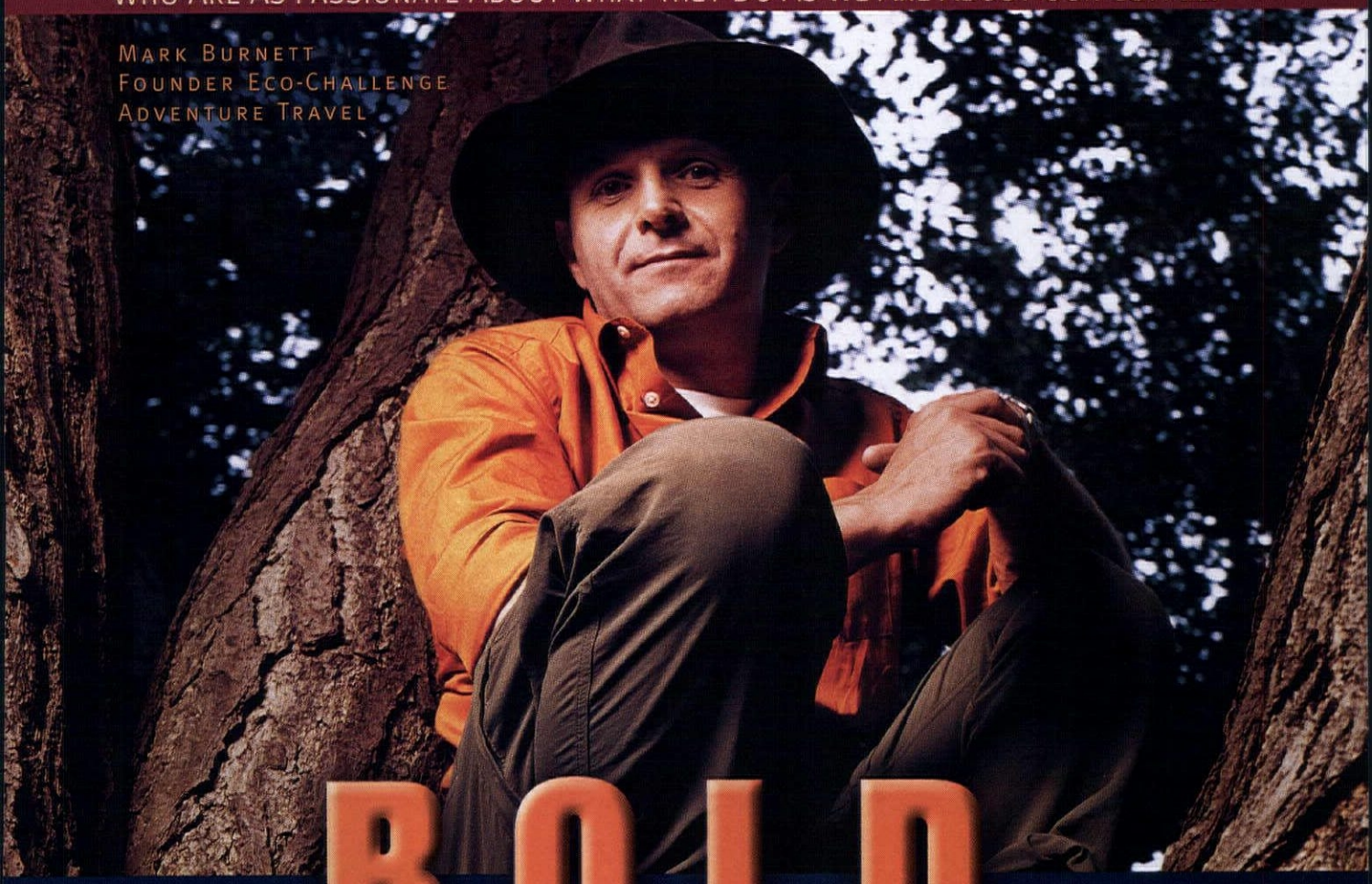
The long story, shortened, is worth telling. Of the several hundred species of the genus camellia (most are native to the Far East), the most precious has long been *Camellia sinensis,* the tea plant, valued for its leaves rather than its blooms. In the early eighteenth century, when English merchants avidly sought much of, if not quite all, the tea in China, they were tricked—or so the story goes—into filling their ships' holds with a little of the coveted sinensis and a lot of *Camellia japonica,* a mostly ornamental species that was then unknown outside Asia. The japonica, with its glossy green leaves and profuse white, pink, or red flowers, quickly became

Villa Nardi, just south of Lucca, boasts a gigantic 'Diamantina,' above, which, according to many, is the oldest and grandest camellia in Europe.

PHOTOGRAPHED BY ALEXANDRE BAILHACHE

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green thoughts

the exotic must-have of Europe's flower gardens.

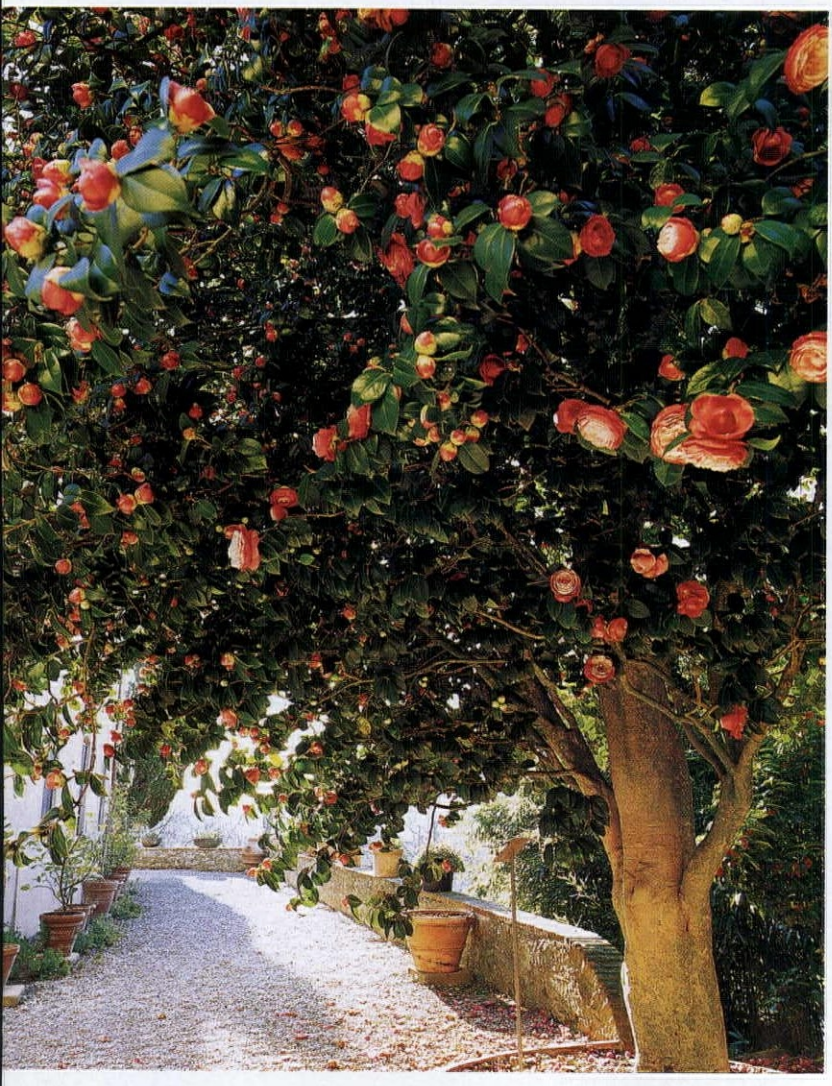
Britain and Portugal had flourishing trade routes along which many a camellia traveled. And, as it turns out, so did little Lucca, then an important silk-producing center. As early as 1750, wealthy merchants began importing specimens along with their cargoes of silk thread; and by the mid-1800s, camellias in the gardens of the villas near Lucca were as prized as the silk damasks in their salons.

The first camellias to arrive in the village of Sant'Andrea di Compito were planted in the early 1800s at Villa Borrini, today immersed in a dense "forest" of 80-odd varieties of *Camellia japonica*. Most of the cultivars were developed in the nineteenth century, when horticulturists throughout Italy were busily grafting new varieties and naming them after grand duchesses, opera singers, beloved children, and the family dog.

The age of the Borrini camellias is not, however, exceptional; the 80 camellia plants at Villa

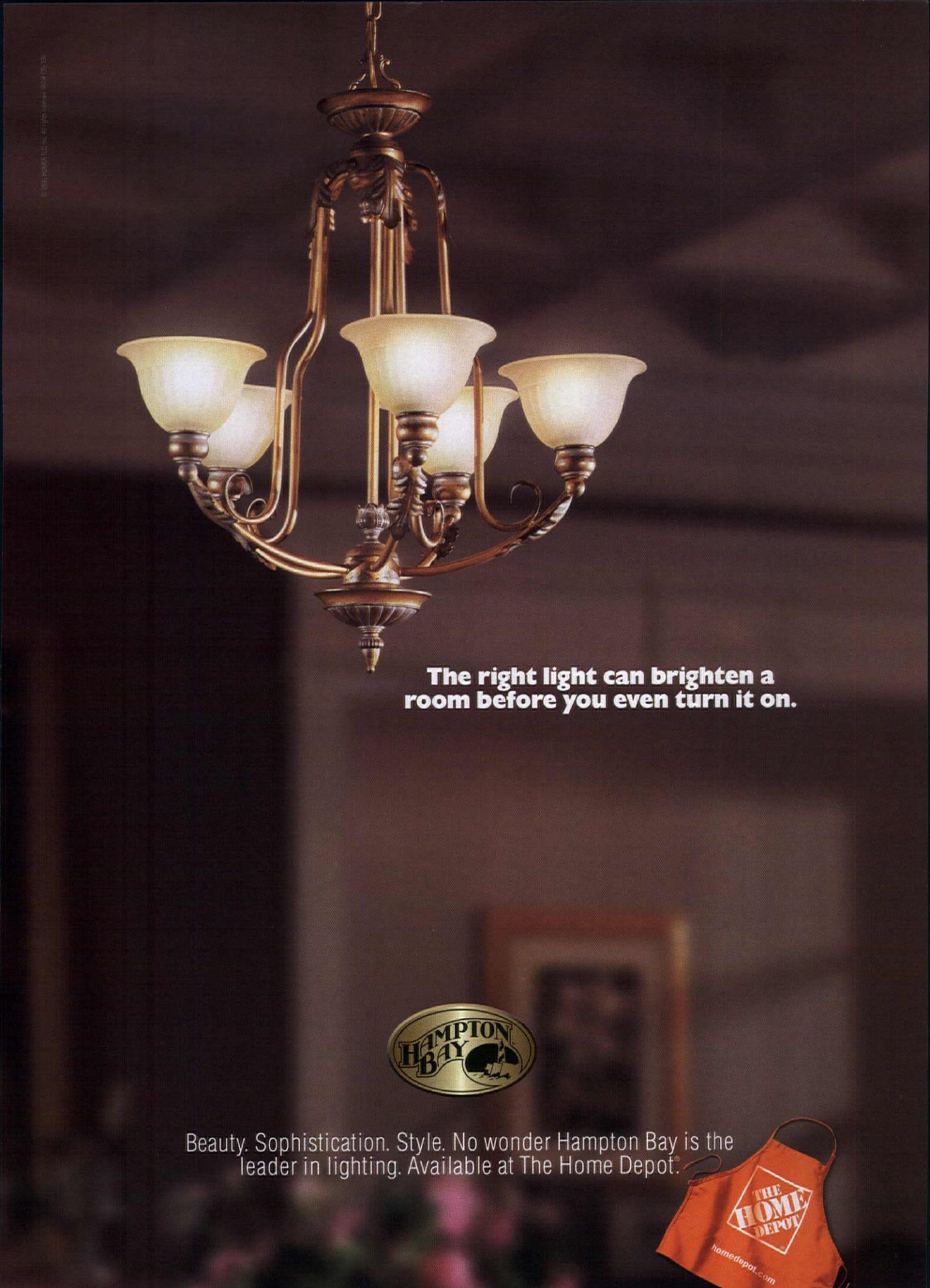


Among the 12 identified varieties of camellia at Villa Orsi is the 150-year-old 'Madame Pépin,' below left, with its double blossoms and compact rows of fleshy petals. ■ The camellias in the area are found not only on the grounds of grand houses but also along the village streets, below right. ■ An intimate view of the 'Tricolor Sieboldii,' right.





By the 1800s, camellias in the gardens of the villas near Lucca were as coveted as the silk damasks in their salons


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These immigrants were fortunate to set down roots in a temperate region

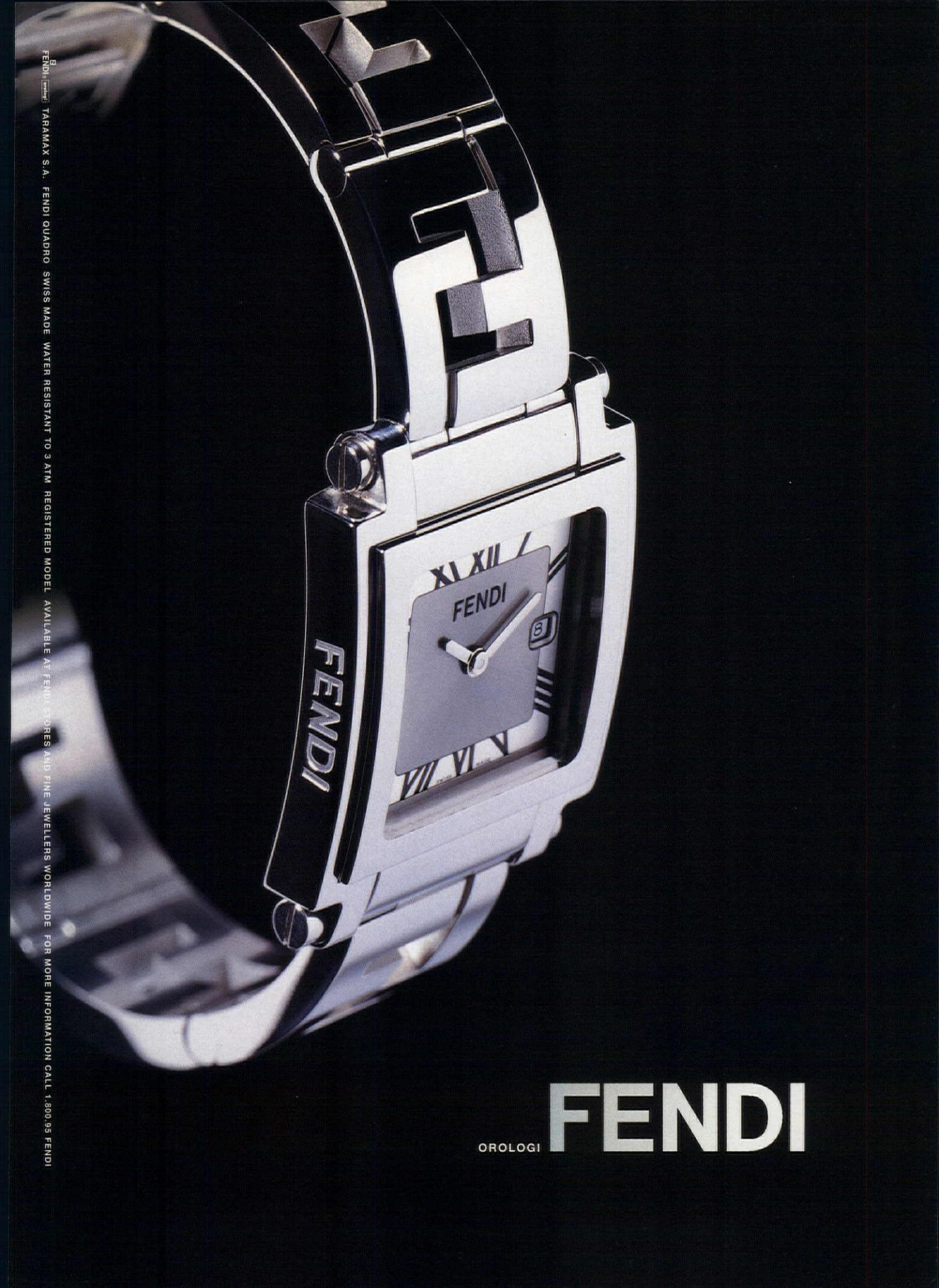
Orsi, whose owner, Augusto Orsi, helped found the 12-year-old flower show, are of the same vintage. What is exceptional is finding so many vigorous centenary plants, not in public botanical gardens but in the natural setting of these tiny villages: on the grounds of the grand houses of local gentry, as well as decorating modest plots and patios tucked along the village streets. They were fortunate, these immigrants, to set down their new roots in a region favored by a temperate climate; a handy stream for irrigation; naturally acidic soil; well-drained hillsides; and nearby Monte Pisano, which provides shelter from the Mediterranean sun and wind.

Camellias suffer more from heat than from cold, I was told at the Borrini nursery, where even in March black protective nets arch





A divided stone stairway, top, leads to the gardens of Villa Nardi, above and right. The upper level of the garden fronts the villa's 18th-century facade and is lined with several kinds of camellias. The splendid 150-year-old 'Pomponia Ruba,' above.



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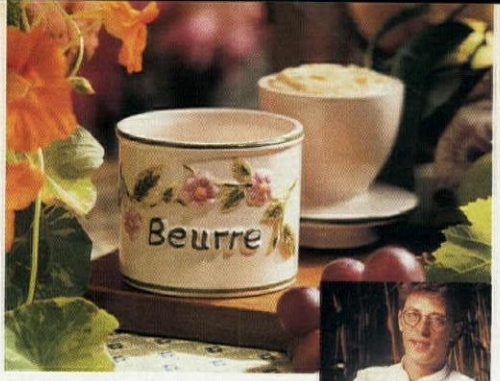
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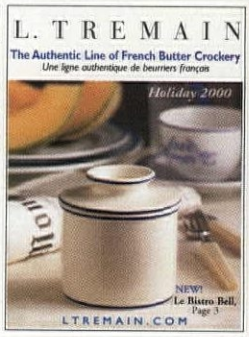
Mix all the ingredients in a mixing bowl with wire whisk until well-combined. Place mixture in Butter Bell and serve. Delicious spread over hot crusty rolls.

**Candied garlic cloves: In a frying pan, place whole garlic head in 400˚F oven, covered with aluminum foil, for about 45 minutes or until garlic is softened. Scoop out garlic cloves when cooled.*

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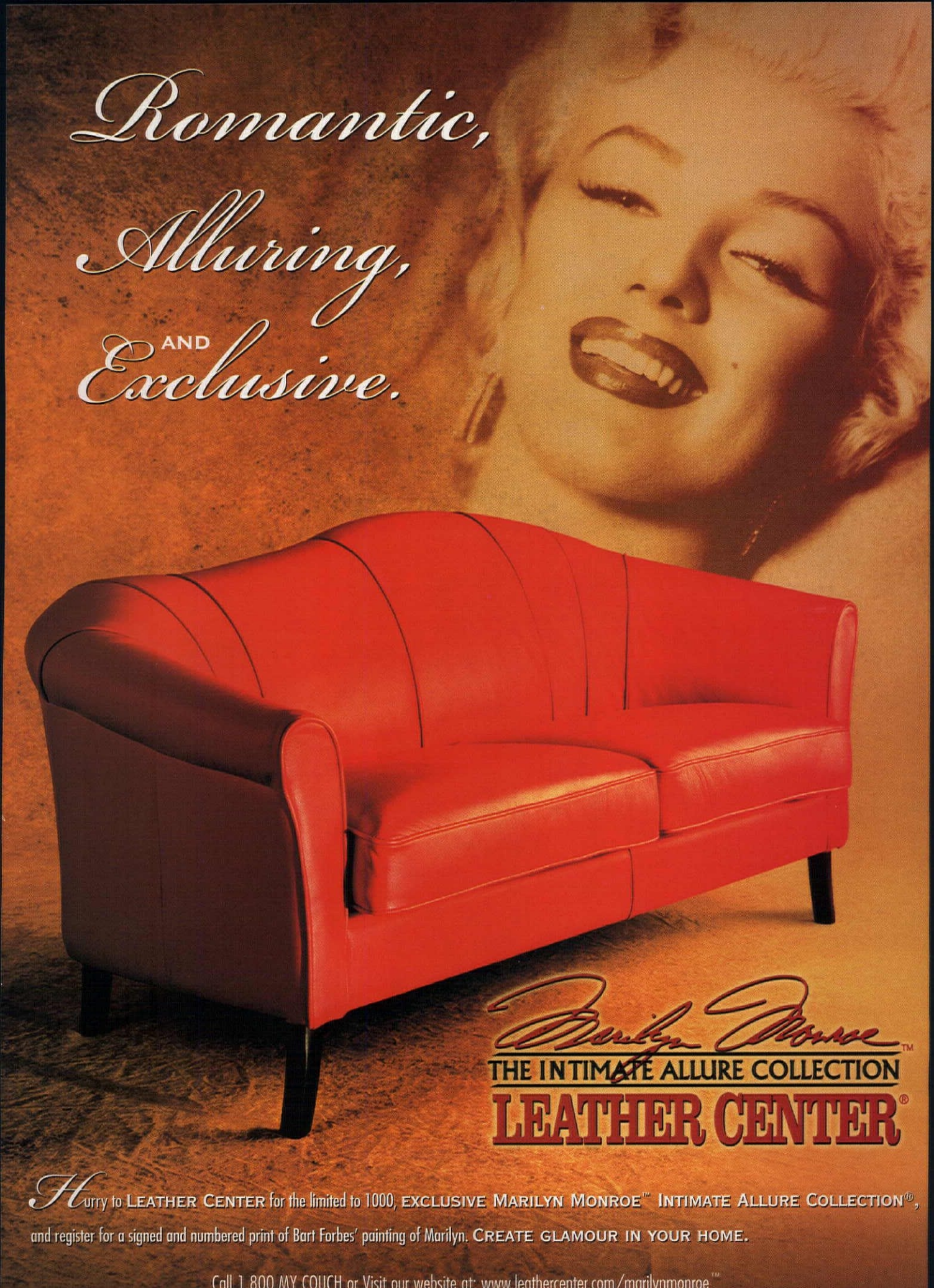
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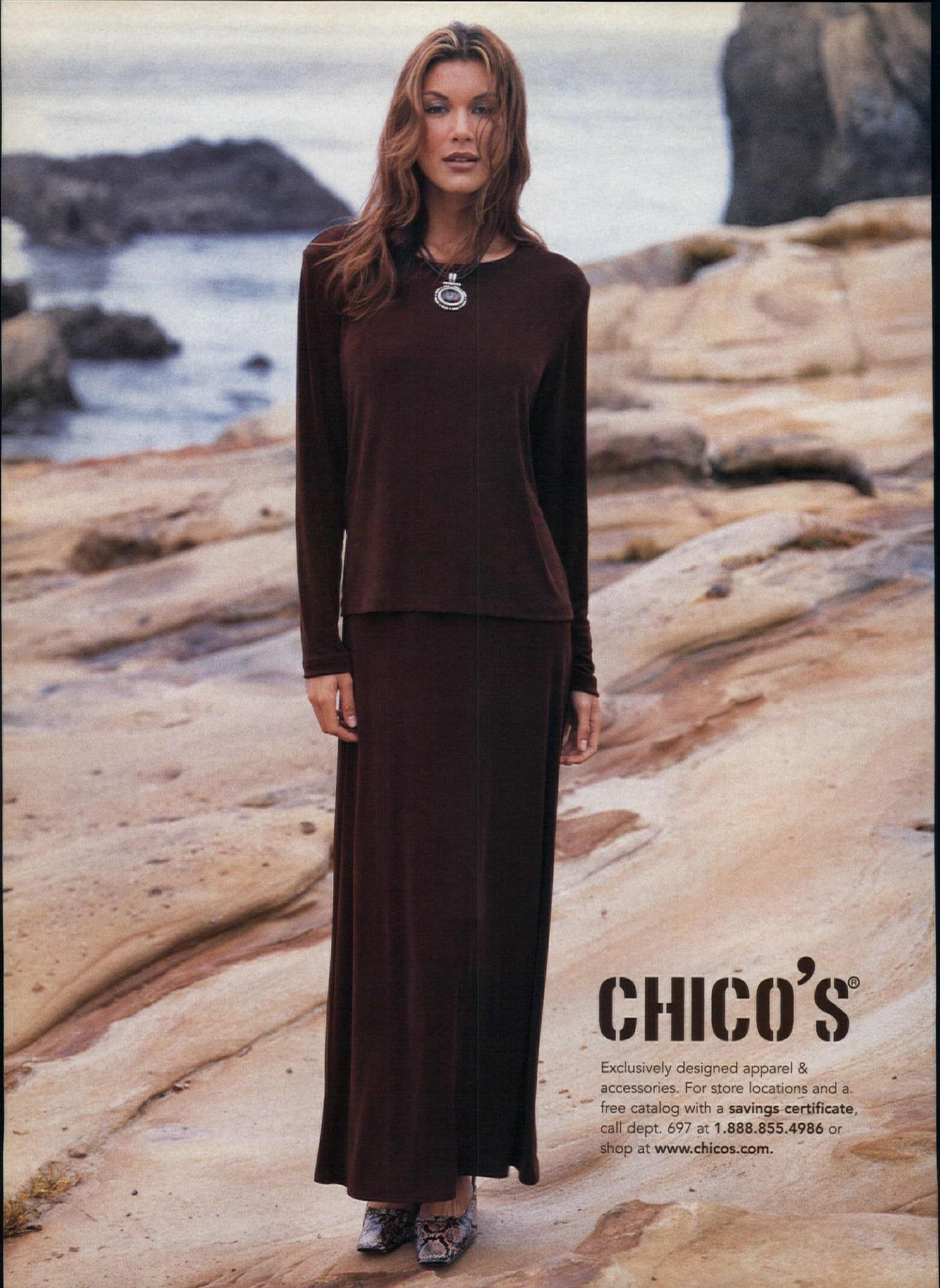
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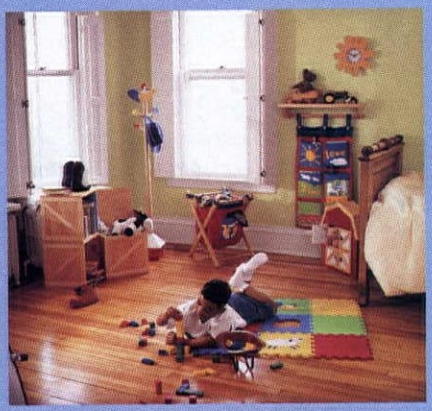
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green thoughts

over the specialty antique camellias, among which is a 150-year-old 'Stella di Compito,' named to honor this region. And they hate drastic pruning. It's enough to take off the dry branches and shape gently.

At Villa Orsi, where a veritable wall of more than 50 camellia trees draws visitors like bees, agronomist Gianluca Tavanti describes the care the plants receive: "This is an entirely organic property, so we are well aware of protective measures. When we trim the camellias, for example, we disinfect the shears as we go between varieties. Every few years we add enriched soil, and we irrigate in summer. Otherwise we look mostly for the dysfunction that comes with age."

Among the 12 identified varieties at Villa Orsi are three that are considered rare: 'Drouard Gouillon,' with milk white semidouble blooms; 'Violacea Superba,' prized for its faintly blue-tinged pink petals; and 'Madame Pépin.' Standing full and regal near the villa's courtyard, the latter is—at around 150 years—the reigning monarch of this collection, her pink double blossoms containing row upon compact row of fleshy petals.

Most camellia flower shows in Italy are strictly displays of cut flowers—instructive but not guaranteed to bring buses from Belgium. Still, Pieve's display tent gave me a chance to study the flower forms (single, semidouble, rose, anemone, peony, and formal, depending on the number and arrangement of petals). 'Nuccio's Gem,' a double white, looked more like a water lily to me, its closed central petals seeming to float on its flat-petaled base. 'Debutante,' a pink, ruffly peony form, looked appropriately like an upturned crinoline. My favorite, if I had to choose, was a gorgeous 'Margaret Davis,' a fluffy white peony-form blossom with pink picotee edging.

So far, I had stayed within the village boundaries, wandering from villa to tent to villa with the easygoing crowds. But this small place has had the bigger vision to include a half dozen or so outlying country villas with notable camellias of their own. Of these, Villa Nardi, only minutes due south of Lucca, was recommended for its 'Diamantina,' thought by many—not least, the official Japanese delegation that visits annually—to be the oldest, grandest camellia in Europe.

THE NARDI'S MAIN garden is on two levels, joined by a divided stone stairway. The lower level is the medieval *pomaro,* where, when I visited, winter jasmine and hyacinth bloomed near the orangery, an old medlar spread against a back wall, and its namesake apple trees were sheathed in soft white blossoms. The upper level is lined with camellias—'Filippo Parlatore,' two white 'Lotuses,' even a few exemplars of the sasanqua species—but its anchor is the astonishing 23-foot-tall 'Diamantina' at its center. Experts think this breathtaking camellia is between 200 and 250 years old, planted in about 1771.



The intense and aptly named 'Lefevriana'

As I walked slowly around the girth of the 'Diamantina,' I tried in vain to absorb the spectacle of this wondrous camellia, a nearly spherical mass of bright pink flowers, with more ready to bloom for the final weekend of the show. Hard to imagine, indeed, I thought.

Hard to imagine that Mozart was alive when much of this was planted.

Lorraine Alexander is a writer based in Italy.



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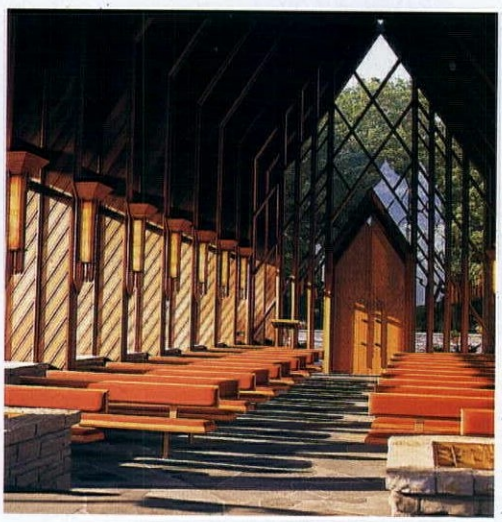
house of worship

HEAVEN ON EARTH

by beth dunlop



A model of complex simplicity, the chapel, left, seems to rise organically by a lake. Walls of windows let light fill the handsome interior, below, and provide a direct connection to nature just outside.



In the Missouri countryside, Fay Jones built a natural wonder, a simple, magnificent chapel that invites contemplation

ARCHITECT Fay Jones once commented that "you'd like to have it appear that man and nature planned and carefully arranged everything by mutual agreement, and then, that each benefited immeasurably from the other." That is indeed the case in the chapel that he and his partner, Maurice Jennings, designed on a gently sloping lakeside site in Powell Gardens in the Missouri countryside. The Marjorie Powell Allen Chapel seems both rooted in its place and somehow attached to the heavens.

It is a small but soaring space—like a Gothic cathedral in miniature, in wood instead of cut stone. A skylight runs along the roof ridge, and the effect from beneath is of a series of diamonds refracting sunshine—or on bright nights, the moonlight. Though the structure is actually very straightforward, even elemental, it has an impossible feeling, as if it were an intricate puzzle put together by sleight of hand. "This is a simple building, but not a plain one," Jennings says. "There's a difference between simple and plain. This is also a complex building but not a complicated one."

Though many chapels are for celebration and congregation, this one was intended primarily as a place of contemplation, of solitude. Powell Gardens is about 30 miles southeast of Kansas City, just past the little town of Lone Jack. And once you're in the garden, you need some commitment to reach the chapel. You must walk through a sprawling visitors center out onto paths that meander around the lake and past the perennial garden filled with violets, honeysuckle, snowbank, phlox, mums, and 500 varieties of daylilies. The path crosses over streams and waterfalls to an open meadow alive with the sights and sounds of the prairie—the golds and rusts of wild grasses and the hum of crickets, locusts, and even frogs. A graceful wooden pavilion nestled into the hillside looks over the expanse of Powell Gardens' 915 acres. From there, the path heads downhill again into the shade of oak and hickory.

Quite suddenly, the vista opens up, and there is the chapel, tiny and transparent, seeming almost to grow out of the ground in a small clearing by the lake. It was here that Marjorie Powell Allen would sit and meditate, and it was here that she wished to build a chapel so that others could share in the serenity she found. She died in 1992, stipulating that the chapel must be nondenominational, open to all faiths at all times.

Jones and his partner, Jennings, agreed to take it on. Now in retirement, the modest Jones found sudden world renown in 1980 with his design for the extraordinary Thorncrown Chapel in Eureka Springs, Arkansas, one of the most admired small buildings in America.

The Powell Gardens chapel was one of the last buildings that Jones, now 79, completed before he retired, leaving the firm in the hands of his onetime student and first and only

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house of worship

partner, Jennings. His work had become theirs, an architecture highly attuned to nature and proudly regional, most of it either in Arkansas or neighboring states. Jones has said that "any organic architecture is going to have this sense of belonging to the place where it is, seeming to grow out of the environmental context, responsive to particular places."

One can see any number of sources in Jones's work. The Powell Gardens chapel seems to draw from the Greek, the Gothic, the Japanese, from the work of the California craftsman architects Greene & Greene, from Oklahoma architect Bruce Goff, and from Frank Lloyd Wright, with whom Jones studied. Yet it is particularly and peculiarly original and rooted in its place.

"We had a very beautiful site to work with," Jennings says, "and we feel that there is no better manifestation of a superior power than nature itself. We felt it was important to open the chapel to nature." The chapel sits under a steep, sheltering roof that seems to hold it in a firm embrace. Its limestone base anchors it firmly to the ground. The structure is redwood, Minnesota limestone, and glass. Low-lying pews are of oak; the floor is flagstone. Jones and Jennings designed the handcrafted wall sconces, two candelabras, and a lectern.



Skylights run along the roof's ridge.

From the inside looking out, there is a profound connection to nature, to the prairie grasses and wildflowers just outside. The view to the lake is shaped by a wall of glass crisscrossed in wood in a pattern that reiterates the geometries of the structure. The lake is the central organizing element of the garden, but it is the six-acre native prairie that compels. At one point the garden's caretakers tried to keep order amid the plants, but the prairie wouldn't be groomed. "The wild prairie is part of our heritage," says Eric Tschanz, Powell Gardens' director.

THE GARDENS ARE NOT actually prairie but in the rolling hills between the Ozark Mountains and the flatlands that stretch through Missouri to Kansas and Nebraska. The late George E. Powell, Sr., a farm boy who came to Kansas City in 1917 to work as a bank teller and ended up owning the third-largest trucking company in America, bought the land in 1948 as a retreat from city life. It was then a working dairy farm. Powell died in 1981, and a few years later his three children, including daughter Marjorie, began laying plans to turn the land into a horticultural center.

Over the past decade, Tschanz has nurtured this transformation, planting thousands of different specimens as he worked toward the garden's goal "to inspire people to appreciate beauty and conserve the natural environment." Initially, he thought visitors would use Powell Gardens to get ideas for their own yards or identify new plants they wanted to buy; instead, overwhelmingly, he discovered that people came "seeking and finding tranquillity." It is not unusual, he says, to find a visitor lingering soundlessly in the Meadow Pavilion (also designed by Jones and Jennings, as were the Visitor Education Center, the origamilike light fixtures, and the outdoor furniture that tucks right into the landscape) or in the chapel. Not all is silent: though the chapel does not host regular church services, it is in demand for weddings, memorial services, and occasional concerts. And not all the visitors are silent meditators: volunteer "chapel sitter" Lowell Whiteside has now witnessed two proposals "of the old-fashioned, down-on-one-knee sort."

Beth Dunlop lives in Miami Beach. Her most recent book is A House for My Mother: Architects Build for Their Families *(Princeton Architectural Press).*

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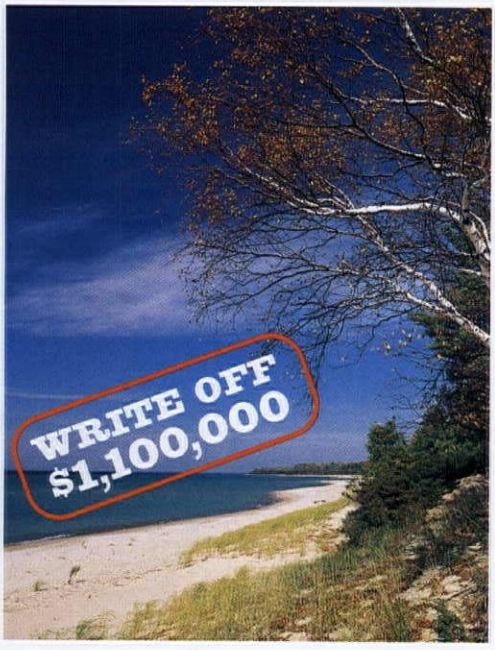
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on the block

GOOD DEEDS by gregory cerio

More and more property owners are ceding development rights to land trusts, for the sake of environmentalism—and tax breaks





A Michigan orchard, top, was to be the site of condos, until a land trust bought the development rights for $500,000. Donating this Great Lakes shoreline, left, earned the owners a $1.1 million tax write-off.

NO ONE EVER called Marilyn Fisher a tree hugger, but she did love the loons.

Several years ago, Fisher and her now deceased husband became concerned about the changes taking place near their property on Lake Bellaire in the northwest corner of Michigan's lower peninsula. The Fishers enjoyed the rough beauty of their secluded 89 acres on a point of land, a place where pitcher plants and other wildflowers grow and that is a habitat for the common loon. But overnight, it seemed, the area had become a tourist mecca. Seven golf courses were built within ten miles of their place, and local developers were doing brisk business in faux Victorian vacation homes. "All these great big ugly houses with turrets and gizmos were going up," Fisher recalls. "The builders just wanted to make a mint of money. They don't care about the land."

Worse, the couple found themselves the owners of prime waterfront residential property, and their tax assessments began to rise "faster than we could keep up," says Fisher. By word of mouth, she heard of a local organization called the Grand Traverse Regional Land Conservancy—a nonprofit group, known as a land trust, dedicated to preserving open spaces. After consulting with the trust, Fisher placed a "conservation easement" on her property, a legal restriction permanently limiting further development of the land; then she donated the easement to the conservancy. By essentially surrendering the development rights to her property, Fisher more than halved its value—though she can still live on the place, and sell it if she wishes. The difference in value became a tax write-off. "The tax benefits were great," says Fisher. "It saved me a

toyland: no babes here

Inside each of us there's a kid who still wants to play with toys.

And then there are toy collectors.

Though it's Grinch-like to report it, toy auctions are not for the young at heart. "Sure, nostalgia gets people interested in toys," says Noel Barrett, an expert on PBS's *Antiques Roadshow*. "But that all changes once they're serious collectors." The most serious never touch their toys. "Toys are made to be played with," says Liz Doring, co-organizer of a November toys sale at Sloan's Auction Galleries in Washington, D.C. "But you lose half the value if they're out of the box."

Still, for those who enjoy their inner child, there's fun stuff to be had at good prices. The Sloan's sale featured items like an 027-gauge train set (estimated at $300 to $400); Barbie dolls ($100 to $500); and an 1880s high-wheel kid's bike ($1,600). In October, Sloan's Miami gallery hosted a very cool auction of lead soldiers (below), with lots that included a set of Foreign Legionnaires mounted on camels ($180 to $220).



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lot of money. But I think I would have done it anyway. It was one little thing I could do to protect the land."

If greenhouse gases and acid rain seem too abstract to threaten the average citizen, strip malls and tract housing are not. In recent years, more and more folks like Fisher are doing their bit for the environment through donations to land trusts. According to *The Chronicle of Philanthropy*, land trusts are now the fastest-growing element of the conservation movement. They are among the oldest forms of organized nature preservation in the United States—the first land trust was created 109 years ago in Massachusetts—but fewer than 200 existed across the country in 1970. Today, there are more than 1,200, staffed by 50,000 volunteers and ranging in size from town-based grassroots associations to national groups such as the Nature Conservancy and the Trust for Public Lands. "The growth of these organizations has exploded in the last twenty years in response to the sprawl that has been consuming open spaces," says Jean Hocker, president of the Land Trust Alliance, an advocacy group based in Washington, D.C. "More landowners are becoming aware of the choices they can make about their property—choices that can lower income and estate taxes, and offer subtler benefits that come from helping the environment."

In other words, it's good karma. But it's also good business. The majority of land trusts exist to protect forests, wetlands, animal habitats, and other open or scenic spaces—including spots such as caves, urban gardens, and Civil War battlefields. Yet beyond traditional environmentalism, the growth in the use of land trusts has been spurred by moves to protect what are known as "working landscapes," such as farms, ranches, and even logging tracts. Land trusts will enter into arrangements whereby a farmer, say, can continue to grow crops while giving up the right to subdivide or otherwise develop the land. It's a realistic approach to conservation, says Hocker. "With land trusts, there's a greater respect for property rights."

Working-landscape trusts have helped draw groups into the conservationist fold who were once at odds with the movement. Alarmed by spiraling property assessments driven by resort development near Steamboat Springs, in 1995 a group of ranchers formed the Colorado Cattlemen's Agricultural Land Trust. The group has preserved some 67,000 acres of ranchland, and by forming their own trust, avoided restrictions on grazing and other usage that a "greener" trust might have imposed.

For some, acid rain may seem less threatening than tract housing

MICHIGAN'S Grand Traverse Regional Land Conservancy was formed in 1991 by Rotary Club members in the Traverse City area—known for its fishing, Great Lakes shoreline, and cherry farms—who were fearful that their locale was doing *too* well. "The good economy has been a blessing and a curse," says Glen Chown, head of the conservancy. "It's increased tourism; people from Detroit and Chicago now have second homes up here. But we risked killing the goose that laid the golden egg. We needed a way to manage growth." The organization has preserved more than 10,000 acres and does an average of 25 land deals per year. "The people who work with us are motivated by a love of the land," says Chown. "The tax benefits are icing on the cake."

That can be pretty sweet icing. In its useful booklet "Conservation Options: A Landowner's Guide," the Land Trust Alliance (202-638-4725; www.lta.org) sketches out a number of situations in which a donation to a land trust would realize fat federal tax savings. The most basic scenario involves a conservation easement. Say a person owns a piece of property worth $200,000 and has an income of $50,000 a year. She places a conservation easement on the land prohibiting subdivision or development, which reduces the property's appraised value to $120,000. She would then be entitled to a tax deduction of $80,000. Though federal





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on the block

law doesn't allow charitable deductions in a given year to exceed 30 percent of adjusted gross income (in this example, that equals $15,000), the deduction can be spread out over six years—but *only* six years. In this case, the landowner would get a deduction of $15,000 for five years, and a $5,000 deduction in the final year. If the same person donated an easement worth $100,000, she couldn't use up the whole gift deduction over six years because of the 30 percent restriction.

SINCE, AGAIN, this is the most basic scenario, it's clearly necessary to consult a tax attorney. Other options include donating or willing property—particularly land that has greatly appreciated in value—to a land trust to avoid or reduce capital gains and estate taxes; or donating what's called a remainder interest on a property to a land trust. This allows a person to live on the land while enjoying an income tax deduction based on IRS actuarial tables (the older the donor, the larger the deduction). When the owner dies, the property goes to the land trust.

The above examples tend to favor those in higher income brackets or with large property holdings, but there are donation options for those who need cash. One is the charitable gift annuity, an agreement by which a donor of easement-protected land gets an annual payment (typically 6.5 percent to 8.5 percent of the land value) plus a tax deduction, which is based on the value of the land minus the value of the annuity payments. (This, too, works better for older donors.) Another is the bargain sale, in which property is sold to a land trust at a below-market price. Capital gains taxes are reduced, and the seller gets a tax deduction equal to the amount she'd have made on an open-market sale.

There are many further methods to aid in conservation through a land trust.

"The tax benefits are icing on the cake" —Glen Chown, land trust head

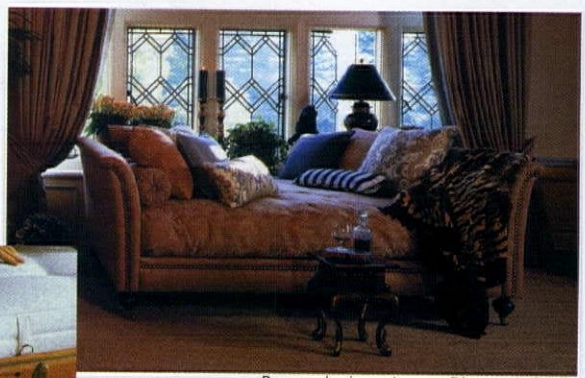
The very flexibility of the arrangement is what some find so attractive. Howard Stirn, a Wyoming rancher, grew troubled a few years back by the amount of land he saw being eaten up for vacation homes for visitors to Grand Tetons National Park and area ski resorts. He drew up conservation easements for each of the eight 40-acre parcels that comprise his ranch. Two lots, on the Snake River, can never be built on. A third holds the ranch house; three more are the sites of existing homes; and houses may be built on the final two lots. "When we granted the easements, it really opened the eyes of people around here," says Stirn, who adds that more than 12,000 acres in the area are now covered by conservation easements. "We just wanted to protect the land, but if you're in the proper tax bracket, it helps a lot. It's giving yourself a gift, as well as a gift to the future."

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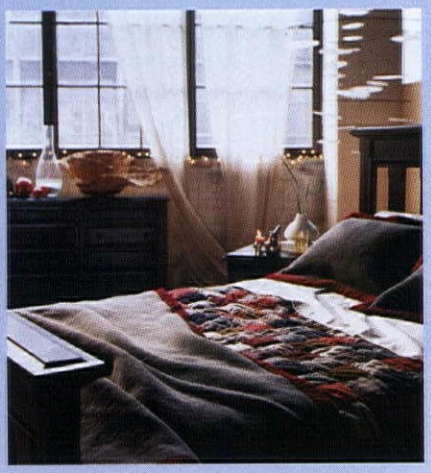
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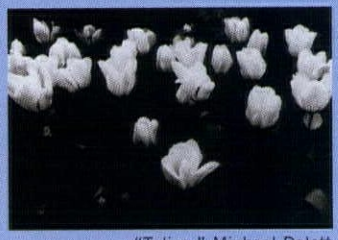
"The Calla Lilies," Michael Delott

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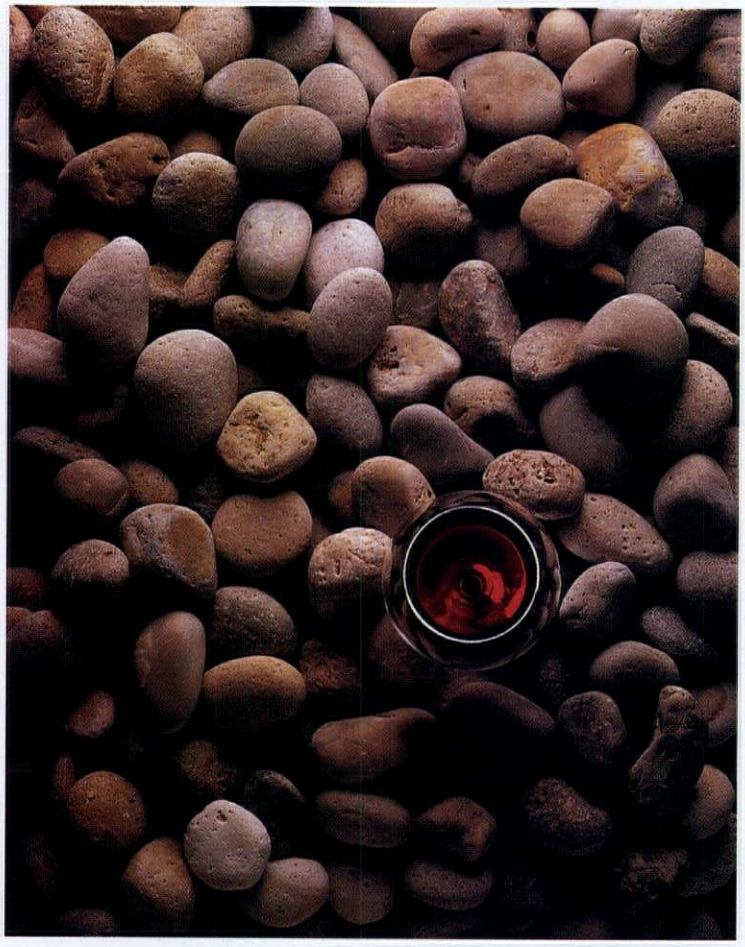
LOVE ON THE ROCKS by jay mcinerney

Born on the Rhône's stony plains, the voluptuous wines of Châteauneuf-du-Pape are almost *too* delicious

FANS OF CHÂTEAUNEUF-DU-PAPE often sound like Rodney Dangerfield. Among others, Robert M. Parker, Jr., the most influential critic in the wine world, wonders why the burly reds from this southern Rhône appellation don't get more respect—even after he has been touting them for years. Personally, I'm glad Châteauneuf has less snob appeal than burgundy or bordeaux. As a result, it offers better value than either. I'm only afraid that the great 1998 vintage, which has recently hit our shores, may finally give this wine the respect that it deserves.

My theory is that Châteauneuf-du-Pape is too delicious. Aspiring American wine snobs accept voluptuousness in a New World wine, but they expect French wines to be a little *difficile,* even nasty on first acquaintance. Then, too, CDP isn't terribly subtle; at its best, it radiates the blast furnace warmth of the Provencal summer coupled with the aromatic riot of herbs that thrive in the region.

Châteauneuf-du-Pape acquired its name—Pope's New Castle—and fame during the fourteenth century after Pope Clement V, a wine lover of French extraction, hijacked the papacy to Avignon and built his summer residence in this nearby village. By the end of the century, Pope Urban VI returned to Rome, but the vineyards Clement sponsored eventually achieved a certain anonymous renown via Burgundy, where their grapes provided color and body to the often anemic pinot noir of the Côte d'Or.



The region's glacial stones are said to keep vines warm and soil moist.

The hearty wine of Châteauneuf was even blended with lesser vintages of bordeaux, presumably lending a certain Catholic opulence to that Episcopalian beverage. In the nineteenth century the wines acquired notoriety for their alleged aphrodisiac qualities, thanks to the rakehell Marquis de Nerthe, who shrewdly attributed his erotic prowess and longevity to the wines of his estate in Châteauneuf.

The bulk of the wine from this 7,500-acre appellation is red and owes much of its character to the grenache grape, a sultry, hot weather varietal that probably originated in Spain. The great Château Rayas is 100 percent grenache. However, most CDP is actually a cocktail of varietals, including mourvèdre, syrah, cinsault, counoise—well, let's just say that there are 13 varietals allowed by the laws of the appellation adopted in 1935. Theoretically, each grape brings something different to the party: sturdy mourvèdre provides the house; peppery counoise is the skinny joke teller; syrah broods and leans against the wall; and grenache sashays in and promises great sex to everyone (assuming it has been a nice hot summer). At least that's the way I interpreted the barrels of the '99 vintage I tasted in the cellars of Château Beaucastel. Probably the longest-lived Châteauneuf, Beaucastel has an abnormally high percentage (about 30 percent) of mourvèdre. The pleasingly floozy Vieux Télégraphe, on the other hand, has 65 percent grenache and less than 20 percent mourvèdre.

JONATHAN KANTOR; SOURCES, SEE BACK OF BOOK



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At least as important as the grapes are the terrain and the weather—what the French call *terroir.* Unlike Hermitage and Côte-Rôtie to the north, Châteauneuf-du-Pape is virtually flat, with much of the plateau blanketed with smooth glacial stones called galets, which look like fossilized brontosaurus eggs. These stones allegedly retain the heat of the day and reflect it back to the vines well into the evening, as well as hold moisture in the soil. (Sounds plausible to me.) The vines are pruned close to the ground in response to the fierce Provencal wind—the *mistral*—which blows up to 50 miles an hour for as many as 150 days a year. It may drive the humans a little crazy, but it also serves to reduce infestations of insects and fungus, which allows many domains like Beaucastel and Vieux Télégraphe to farm organically. Finally, there is the heat; in 1998, an admittedly torrid year, there were three full weeks in July during which the temperature climbed above 100 degrees Fahrenheit. CDP always tastes like it got plenty of sun.

The appellation laws mandate a minimum level of 12.5 percent alcohol for Châteauneuf-du-Pape, the highest in France. Generally speaking, these are big wines. Vinification practices vary widely, but with a few exceptions, nobody uses new oak barrels. At the Vieux Télégraphe winery, I spotted an ancient Land Cruiser with a bumper sticker that read: "Say no to oak. Put the fruit back in wine."

Generalizations are dangerous in CDP, so let's get particular:

Most Aristocratic: Château Rayas, grown on atypically sandy soil and made in tiny quantities, is one of the most profound expressions of the grenache grape in the world. Sadly, Rayas and even its second wine, Pignan, have always been expensive and hard to find.

Funkiest/Longest-lived: Beaucastel, which produces 20,000 cases in a good year. I love this wine, in part for its gamy, earthy qualities that develop in the bottle—though these proved too funky for a group of clean-living Napa wine makers for whom I uncorked an '83. Geeks. The great '89 and '90 are at this moment approaching perfection.

Most Likely to Guest-Star on *Friends:* Vieux Télégraphe, named for a semaphore tower that used to stand in the vineyards, is to my mind the most precocious and slurpable of the great ones. In recent years fiercer selection has improved quality. (Similarly voluptuous is André Brunel's Les Cailloux.)

Most Likely to Join the WWF: Henri Bonneau makes the most powerful wines in Châteauneuf-du-Pape, albeit in minuscule quantities. His hypertrophied 1990 Reserve des Celestins could beat up a 1990 Château Latour with one hand tied behind its back.

My top ten also includes Font de Michelle, Bosquet des Papes, Château La Nerthe, Clos des Papes, and Clos du Mont Olivet. It's quite possible that the '98 vintage of all these wines will be the greatest ever.

Remember the '82 bordeaux? Year Zero of the modern wine era. The '98 Châteauneufs will be spoken of in similarly rapturous terms.

THE OENO FILE

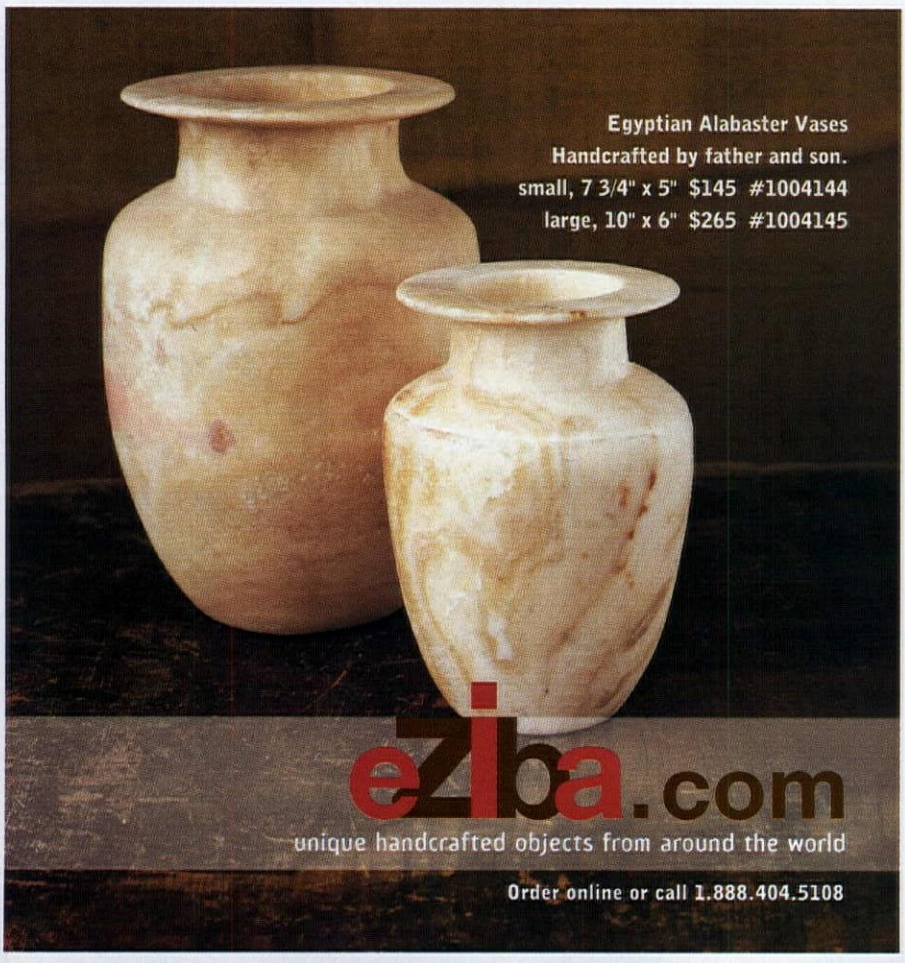
■ '98 BEAUCASTEL CHÂTEAUNEUF-DU-PAPE Tasted in the cellar, and just when I'm about to get rapturous about the X-rated fruit, I bang my head against the steel girders of tannin. This baby will take 10 years to pull itself together, and last for 30. $70

■ '98 DOMAINE DU VIEUX TÉLÉGRAPHE CHÂTEAUNEUF-DU-PAPE Shortly after bottling, this already had the signature VT nose, which is something like leather, cinnamon, and cloves. Gobs of fruit, but the tannins lash back at you now. Start drinking in 2003. Laugh at your friends who didn't buy it on release. $30

■ '98 DOMAINE FONT DE MICHELLE CHÂTEAUNEUF-DU-PAPE Essence of Smith Bros. black cherry cough drops. Right now the nose is pure alcohol. Normally a lighter-style CDP, this just goes to show the monstrous power of the '98 vintage. Like a big Turley zinfandel. Start drinking now. $33

■ '98 BOISRENARD CHÂTEAUNEUF-DU-PAPE A big, rich, chewy red, this reserve bottling needs a couple of years to shed its tannins, but it's well worth the wait. $40

■ '98 DOMAINE JEAN DEYDIER ET FILS CHÂTEAUNEUF-DU-PAPE A lighter style than most of the above, but packed with fruit. This one's ready for the holidays and a great value. $28



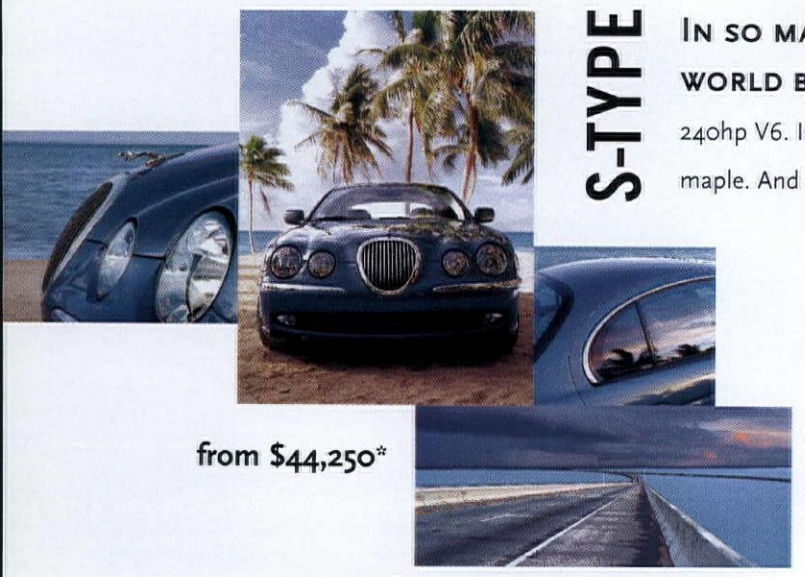
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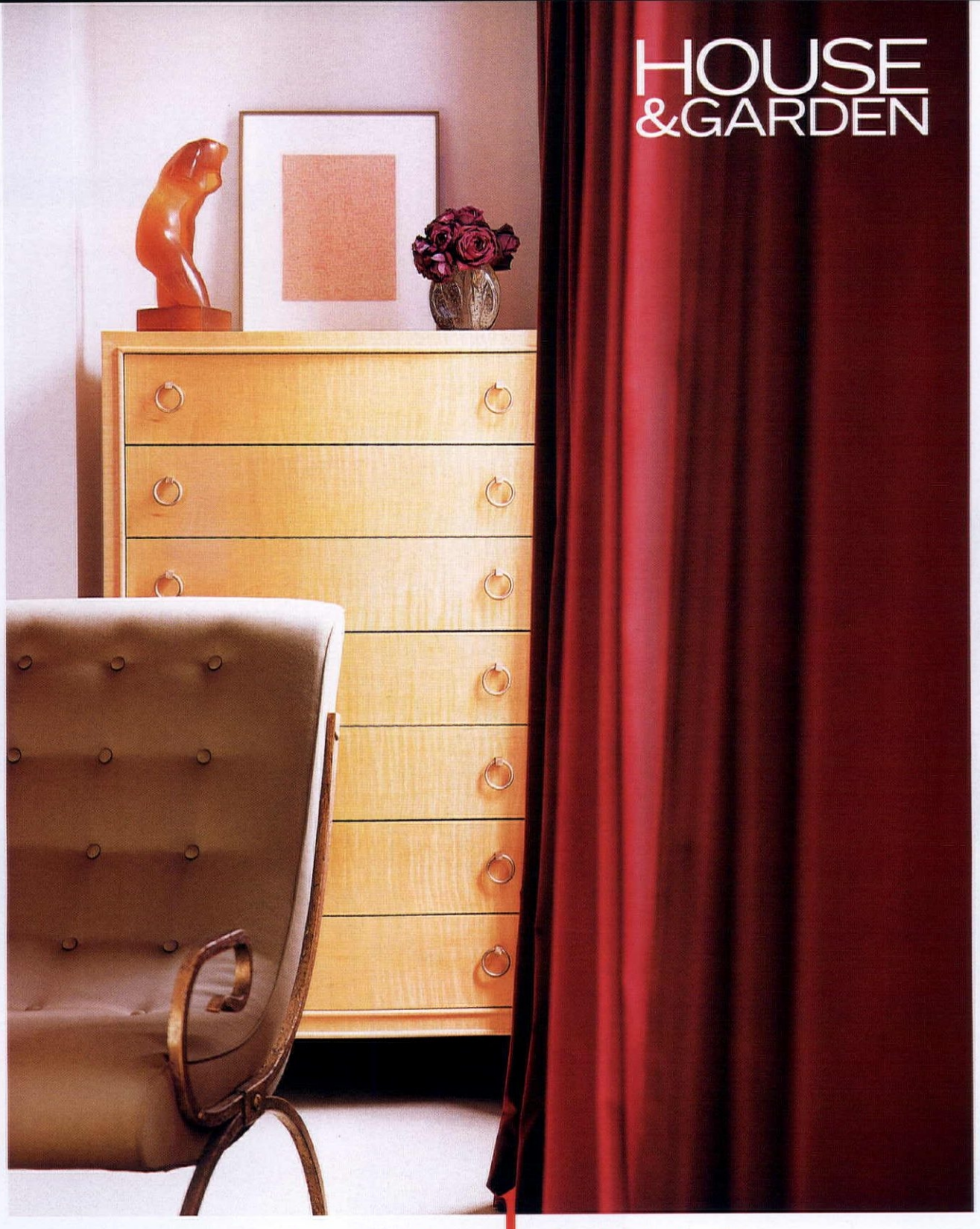
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A swoop of red cotton velvet, a 1930s chair by René Prou, and an Arbus-inspired *semainier* set the scene.

TWENTIES TWENTIES VISION

A MANHATTAN COUPLE TURN THEIR TOWN HOUSE INTO AN EASY-TO-LIVE-IN ODE TO FRENCH MODERNE, SKILLFULLY INTEGRATING ORIGINAL PIECES AND REPRODUCTIONS



BY SUZANNE SLESIN

PHOTOGRAPHED BY PIETER ESTERSOHN

STYLED BY ADAM GLASSMAN



Among the town house renovations was the installation of glass and metal doors by DiDonno Associates Architects PC that allow light to flood the library. The macassar ebony, shagreen, and ivory unit for the projection TV doubles as a coffee table. The Mousson sofa by Christian Liaigre, from Holly Hunt Ltd., is covered in cotton velvet from Lee Jofa. The draperies are Laine Satine wool from J. Robert Scott. The sisal rug is from Stark Carpet Corp., NYC.



THE TOWN HOUSE, on one of those quiet, tree-lined streets on Manhattan's Upper East Side, could be a lesson in a decorating alphabet that begins Admire, Borrow, Collect. "They did their homework," Jack Levy, an associate in the New York–based interior design firm John Barman, Inc., says of the clients' involvement.

The collaboration among the clients, interior designers, and architects, the Brooklyn, New York, firm DiDonno Associates, transformed the nearly derelict 1870 town house into a paean to the seductive formalism and rich textures of the early modernist period. "As there was not one iota of detail that remained, our job was to bring the

The palette in the living room, opposite page, was kept cool and elegant. A drawing by Alfred Auguste Janniot hangs over the Portoro marble mantelpiece. The daybed is by Daniel Scuderi. ■ The coffee table, from a Gilbert Poillerat design, below, was made by La Forge Française, Southampton, NY.





The dining room, above, opens onto the garden. The 1920s table was bought at Christie's; the chairs are variations on a Jacques-Émile Ruhlmann design; the Ruhlmann chandelier is from Ciancimino, London. ■ Christian Bérard inspired the guest room's painted paneling, opposite page. The 1940s table by Dorothy Draper is from Alan Moss, NYC.

house back to a certain period that would suit the clients' collections," Ron DiDonno says.

"Our house is a combination of precious original pieces and a lot of reproductions," says the client, who has been enthralled with French moderne since the time, about 11 years ago, when she had her engagement ring made in an Art Deco style. "My husband and I had the same taste," she says, "so we became collectors." Over time, they also became indefatigable fans and researchers of the period. These days, revered names like André Arbus, René Prou, Jacques-Émile Ruhlmann, and Jean Dunand roll off their tongue in a way that reflects the ease with which they have integrated original, reproduction, and contemporary pieces of furniture.

As Levy says with gusto: "When they embrace something, they embrace it." Every detail was carefully, even obsessively, considered. When the right table or the extra half-dozen chairs, for example, were not available, or didn't fit the space, the clients commissioned new versions. "Our idea was for it all to be gracious without being stuffy," John Barman says.

Many pieces were custom-made, including the combination coffee table and television console, inlaid with ivory; the red-leather-covered bedside tables with drawer pulls that add a finishing touch; the Jacques-Émile Ruhlmann–inspired graceful iron stair rail that winds up the four floors of the town house; and a pair of consoles in the dining room that match the living room mantelpiece's high-contrast Portoro marble. All the carefully




Dora Bruder

"OUR IDEA FOR THE DESIGN OF THE HOUSE WAS FOR IT ALL TO BE GRACIOUS WITHOUT BEING STUFFY"—JOHN BARMAN



choreographed pieces act as a supporting cast to the impressive, overscaled period dining table and period lighting fixtures.

The introduction of contemporary artwork was important, Barman says, "in not making the house feel like a time capsule." With the help of New York art consultant Ellen Kern, the clients selected works by Terry Winters, Ross Bleckner, Richard Pousette-Dart, and Mark Rothko. "These were very personal choices that reflected their sensitivity to surface and texture," Kern says.

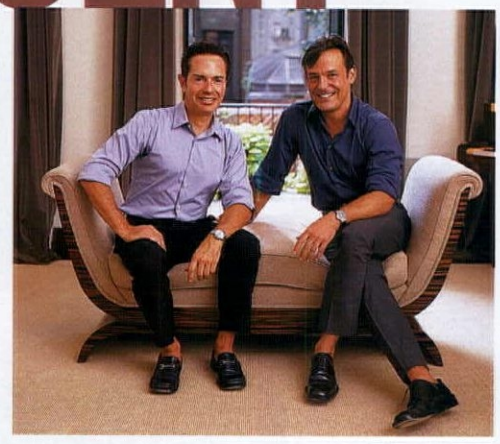
The designers chose a palette that allowed the best pieces to stand out—taupes, pale smokes, and olives for the living room and study, lush red for the draperies that light up the master bedroom. The client, intent on a particular shade of red, found it at Christopher Hyland. Like the Lee Jofa cotton velvet used for the other crisply tailored curtains, the fabric brings a contemporary note to the interior. "We all fell in love with it, not only because it draped beautifully, but because it is not delicate," Levy says. That suited the client. "We're not one of those families where children are not allowed in the living or dining rooms," she says. The couple's 2-year-old daughter is learning early how it feels to be surrounded by museum-quality furnishings, yet she is not intimidated by them. That seems to be just the right approach to form the eye of a very, very young collector.

The use of red in the master bedroom is bold and exciting. Cotton velvet draperies, above, are from Christopher Hyland, NYC. The ca. 1935 chair is by René Prou. The Ruhlmann-inspired bed has a Donghia wool sateen cover. ■ Leather from Dualoy, NYC, covers the front of the André Arbus–inspired table, opposite page. Sources, see back of book.

TRADE SECRETS

FRENCH ACCENT

Interior designers John Barman, near right, and Jack Levy, of John Barman, Inc., collaborated with their clients and DiDonno Associates Architects to decorate a New York town house that would showcase the clients' early-20th-century French furniture without looking like a museum. To that end, the designers introduced luxurious materials and contemporary furniture that works with the period pieces. —S.R.





STATE OF THE ART

The library's coffee table, designed by the owner, looks like vintage Art Deco but houses an up-to-the-minute Runco video projector. The table's materials—macassar ebony, shagreen, and ivory—and fluted frieze recall 1920s and 1930s furniture and cigar boxes by the great designer Jacques-Émile Ruhlmann (1879–1933). The home theater system also includes a screen that rolls down from a hidden compartment above one of the bookcases.

Combining period pieces with reproductions



RED, HOT, AND NEW

The master bedroom's sycamore side chests—in Dualoy's red leather, with drawer pulls custom-made by La Forge Française—were inspired by the work of French architect André Arbus (1903–1969).

RUHLMANN RULES

The iron railing, below, right, adapted for this town house by DiDonno Associates Architects and fabricated by DeAngelis Iron Work, Easton, Massachusetts, is based on one in the Hôtel Ruhlmann, below, left, which housed the showroom and offices of Jacques-Émile Ruhlmann. The designer, whose client list included the maharaja of Indore and novelist Colette, showed his work at the 1913 Paris Salon d'Automne. For the next 20 years, he created furniture and interiors noted for an elegant combination of classicism and innovation. An inconspicuous stamp of his signature marks his original furniture, but that alone is not enough to determine authenticity.





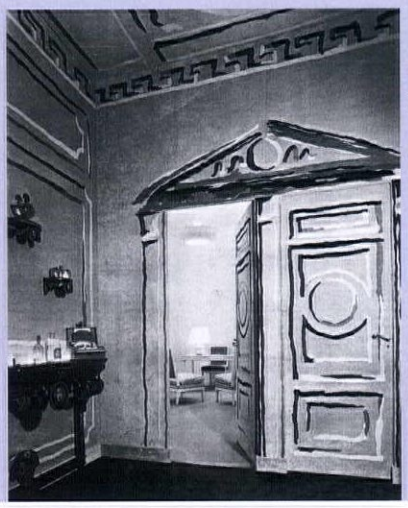
MELANIE ACEVEDO; LAURIE LAMBRECHT; ERIC MCNATT; SOURCES, SEE BACK OF BOOK



THIS TRICK'S A TREAT

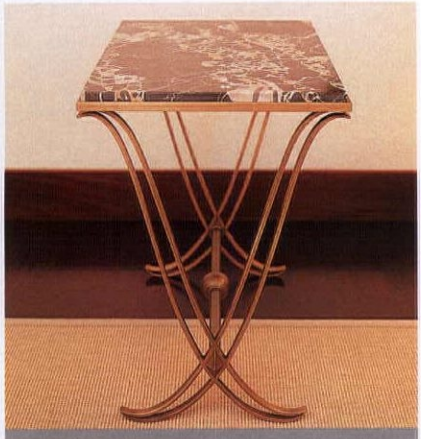
Whimsy reigns in the charming pastel guest room, with a pale carpet by Stark. The faux boiseries were sparked by ones made by Christian Bérard for a Jean-Michel Frank–designed room at the Institut Guerlain, below, center, in 1939. The draperies are a cotton velvet from Manuel Canovas. The armchair, a Paris flea market find, is upholstered in Larsen's Niagara. The playful 1940s chandelier, attributed to James Mont, is from Malmaison, NYC. The 1940s Dorothy Draper table is from Alan Moss, NYC.







and contemporary designs makes for modern luxury



WORSHIPING A BRONZE GOD

Paul Belvoir, a London-based designer whose work is well-known by top decorators, created this graceful marble and bronze table specifically for the house. Belvoir is a silversmith whose attention to detail and craft is meticulous. While he looks to the 1940s, his designs rarely refer to a particular period piece, though Gordon Watson, who carries this table in his London shop, calls the piece "very Arbus." Sources, see back of book.

BARRING NONE

Richly figured Portoro marble is a leitmotif throughout the house. In the bar area, off the hallway that connects the living room and library, it is an elegant countertop. *Always Say Goodbye,* a painting by Ross Bleckner, is from Ellen Kern Fine Arts, NYC. The Jean Royère chandelier is from Gordon Watson, London.







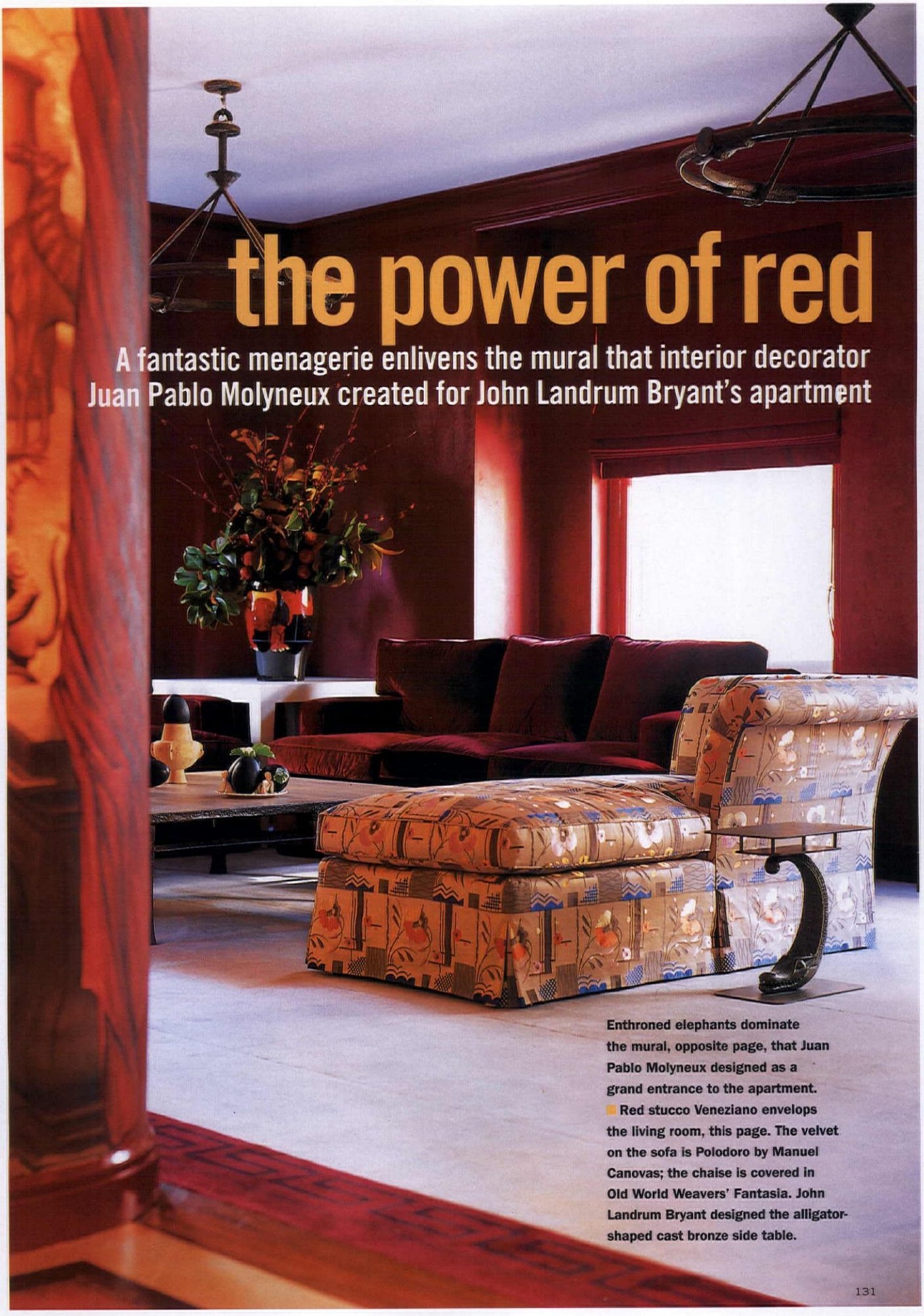
BY SUZANNE SLESIN

PHOTOGRAPHED BY MELANIE ACEVEDO

STYLED BY CHRISTINA WRESSEL

the power of red

A fantastic menagerie enlivens the mural that interior decorator Juan Pablo Molyneux created for John Landrum Bryant's apartment



Enthroned elephants dominate the mural, opposite page, that Juan Pablo Molyneux designed as a grand entrance to the apartment. Red stucco Veneziano envelops the living room, this page. The velvet on the sofa is Polodoro by Manuel Canovas; the chaise is covered in Old World Weavers' Fantasia. John Landrum Bryant designed the alligator-shaped cast bronze side table.





ANIMALS—NOT YOUR everyday ones, but more exotic kinds, like alligators, tigers, and elephants—provided inspiration for the intricate jewelry that John Landrum Bryant designed for his wife, Patricia Bauman, a philanthropist. Little did he know then that his preoccupation (albeit a small-scale one) with the creatures would eventually play a leading role in the fantastical decor of their Manhattan apartment.

Bryant, a designer of jewelry and home accessories, was open, even eager, to live with the flamboyant vision that the New York–based interior decorator Juan Pablo Molyneux is known for. "Juan Pablo came up with the idea of doing a grand and exciting entrance hall, and took as his inspiration the ballroom in the Musée Carnavalet in Paris," Bryant says. A mural there depicts the procession of the queen of Sheba. Bryant recalls that Molyneux wanted to copy it, but Bryant told him he wished for "a procession of wonderful animals,



arriving by land and by sea." Molyneux rose to the occasion, creating what Bryant calls "a real fantasy." Artist Staszek Kotowski painted the mural, which incorporates Bryant's favorite animals, both real and mythical. "If he were painting in the time of Tiepolo," says Bryant, referring to the illusionistic Venetian painter, "he would have given him plenty of competition. Just see how lively and imaginative it is."

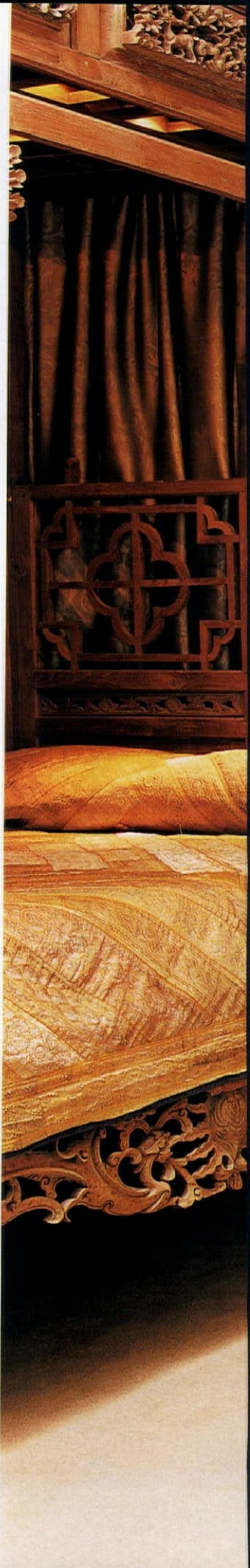
Bryant was so smitten that he wanted the mural to continue into the rest of the living room, and

The ballroom of the Carnavalet museum in Paris was the inspiration for the mural and the faux inlay floor, left, that Staszek Kotowski painted. The floor is actually alternating triangles of brown- and sepia-covered metallic leaf. ■ The Mystical Elephant floor lamp, above, is a bronze design by Bryant. When the light is off, the globe matches the wall.

maybe beyond. Molyneux and Bauman dissuaded him, but the mural inspired him to work on door hardware, bathroom fixtures, and furniture. A swath of painted-mural curtain reaches around the corner into the "very red living room," where the red stucco Veneziano walls match the sofas upholstered in lush red velvet. With the addition of the bronze chandeliers and his own animal-shaped table and lamp designs, as well as a dragon-bedecked eighteenth-century Japanese gilt wood imperial presentation panel, Bryant's fantasy was extended. He didn't stop there. Napoléon's sister once slept in the lavishly draped, early-1800s bed that is in his wife's bedroom. "It's like a wonderful boat," Bryant says.

Bryant's own bedroom is also an eye-stopper. Baby elephants run around the edge of the carpet, the Anglo-Indian desk and chest are inlaid with bone, and the windows are covered with antique Tibetan doors with hand-cast iron grillwork. Bryant sleeps in an alcove-sized nineteenth-century Chinese wedding bed. "I'm in an Oriental mood," he says. "I wanted something very, very different, but I didn't want to suffer for the look. The fantasy is there, but when the lights go out, you are comfortable."





The 19th-century bed in Patricia Bauman's bedroom, above, belonged to Napoléon's sister. The drapery fabric is Clarence House's satin jaspé Prelude in argent, lined with Grimani from Stroheim & Romann. The early-19th-century Russian armchair is from Bernard Steinitz, Paris. ■ Bryant's signature tiger heads adorn the marble tub and sink, below.



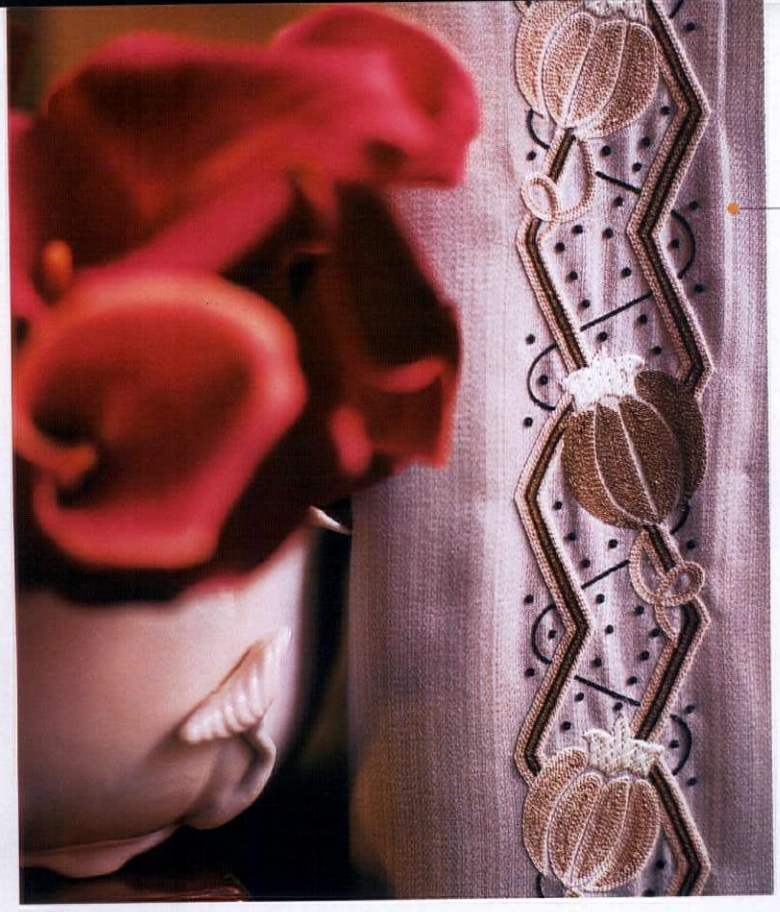


A 19th-century teak Chinese wedding bed and an Anglo-Indian desk inlaid with bone and wood accentuate the Asian look of Bryant's bedroom. Tibetan door panels camouflage a set of shelves. Sources, see back of book.



TYGER, TYGER

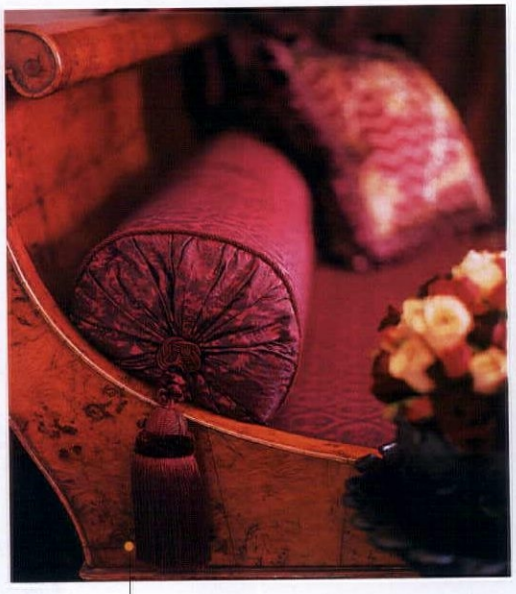
Hardware seems a prosaic term for Bryant's work. He calls his fancies—such as this playful tiger, which serves as a wall-mounted bathroom faucet—"jewelry for the home." The faucet and door handle are available in sterling silver and in a lead-free brass that is approved for plumbing fixtures. Sources, see back of book.



TRADE SECRETS

A STITCH IN TIME

The Clarence House satin jaspé Prelude draperies in Patricia Bauman's bedroom were hand-embroidered with a custom trim at Lesage, Paris. The finely crafted trim matches the motif on the bed's canopy.

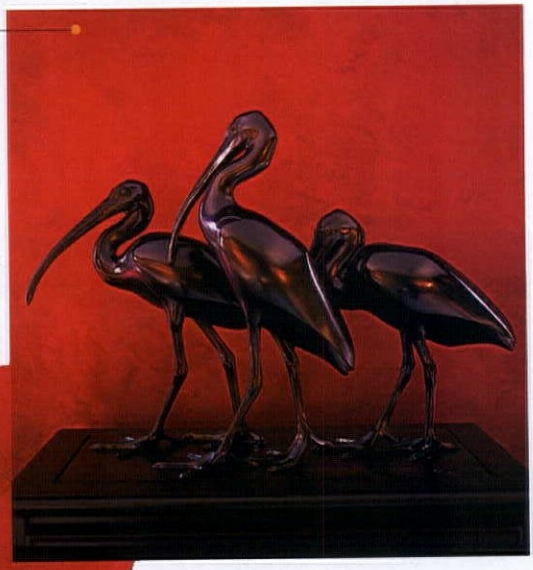


WILD KINGDOM

Whimsy tempers opulence, for a magical world of detail

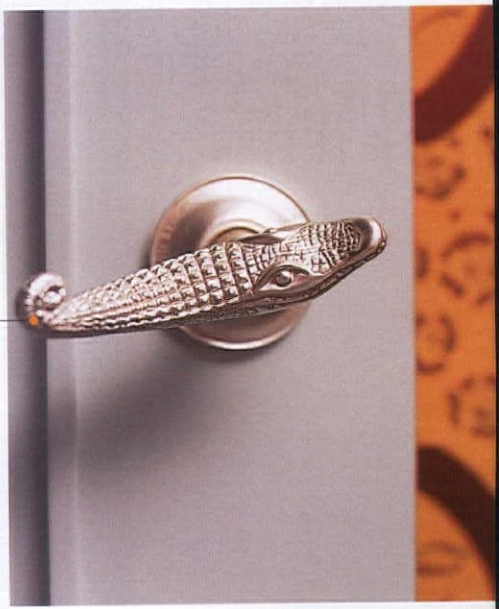
THE RED PLANET

Richer and more luminous than paint, stucco Veneziano is "the most elegant wall finish," says Louise Hunnicutt, a decorative painter. Its color evokes a sunset behind a bronze sculpture, ca. 1930s, in the living room.



SLEEP SOFTLY

Napoléon Bonaparte's sister once owned this 19th-century bed that seems to float on four gilded griffins. It's only fitting to swathe it in regal hues. The splendid tassel is from M&J Trimming Co., New York.



LIFE FORMS

Bryant uses the lost-wax method to cast his pieces, including this solid sterling silver door lever in the form of a stylized alligator. The ancient technique allows him an astonishing level of detail and tactility. "My pieces are meant to be held," he says.



Y in the sky

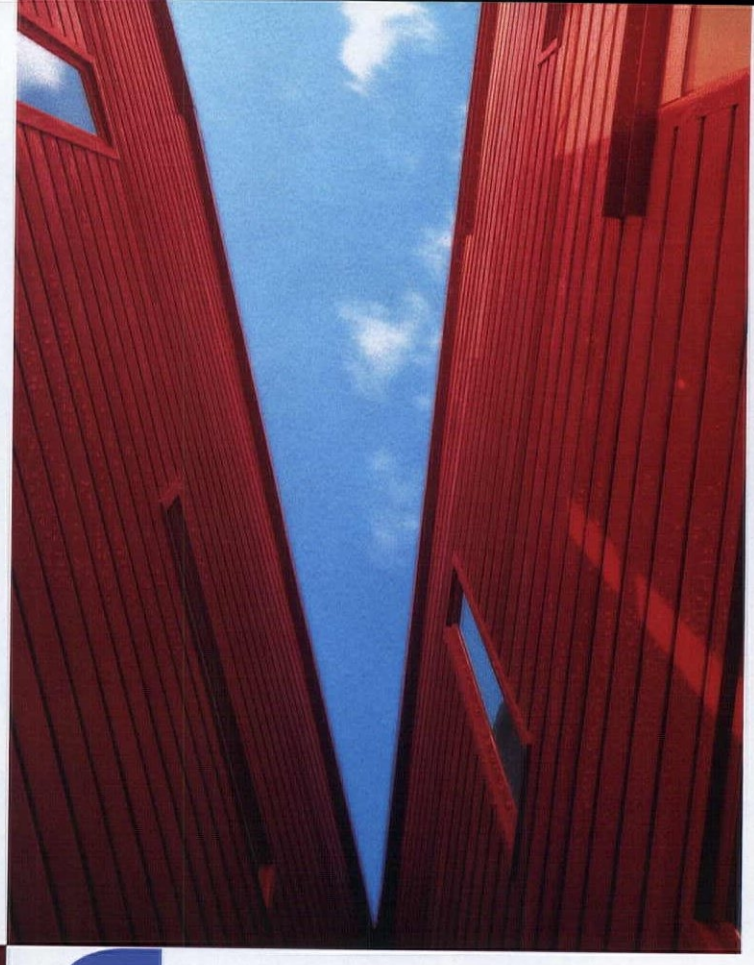
TO MAXIMIZE MOUNTAIN VIEWS, ARCHITECT STEVEN HOLL DESIGNED A HOUSE IN THE SHAPE OF THE LETTER "Y"



Holl's Y House is a machine for capturing the mountain views. As you look into the split end of the Y, the living room with its giant deck is to the left, above the guest bedrooms. In the other arm of the house, the master bedroom is positioned above the kitchen and dining room.

WRITTEN BY PHILIP NOBEL PHOTOGRAPHED BY ROBERT POLIDORI

PRODUCED BY SABINE ROTHMAN STYLED BY MICHAEL REYNOLDS



The heart of the house is the cleft created by its letter form, right, which acts as a division between the spaces and as an open-ended well to bring light to the center of the house. ■ A view from the entry porch, below, shows a light fixture that picks up on the hopscotch geometries of the house. ■ With their barn red siding and exposed steel structure, the living room and master bedroom porches, opposite page, evoke the area's working vernacular buildings.



FOR LE CORBUSIER the house was, famously, a "machine for living," and architects since have delighted in coming up with other machine metaphors to apply to the modern home. Steven Holl's Y House, a 3,500-square-foot getaway lodge completed last year on a lonely Catskill mountaintop, might be called a machine for viewing, or, more accurately, a machine for blasting off into the sky. "The whole idea is that this thing spirals up into space," Holl says, describing the movement of the house with a Frisbee-toss flourish of his hands. "I wanted it to ascend into the view."

And what a view it is. Five miles up a steep, sporadically paved road, the ingeniously contorted house looks out on an unbroken sweep of terrain that is closer to something one might find at a Telluride retreat than on a site only a few hours from Manhattan. From the deck on the second and highest level, you can take in a 180-degree view south to the 4,200-foot peak of Slide Mountain, more than 40 miles away. The view is reflected in the fully glazed facade behind you, and suddenly it is mountains and sky all around. There are some fields and clearings here and there on the distant hills—and the trestle of a fire tower alone on a ridge—but, amazingly, no other sign of human activity.

It was for this precious commodity—solitude—that the clients (an Austrian couple who collect architectural drawings as well as signature architect-designed homes) purchased the site, and it was to intensify the view that the house took its eponymous letter form.

The choreography begins well before the front door. The driveway, an unmarked gravel path, swings wide around the site, breaking through a wall of brush to reveal the house, slab-sided and painted barn red, in a clearing on the brow of its own summit. Coming to a stop, you are only steps from the entrance, a simple, wood-framed



The body moving through space completes the act of architecture.

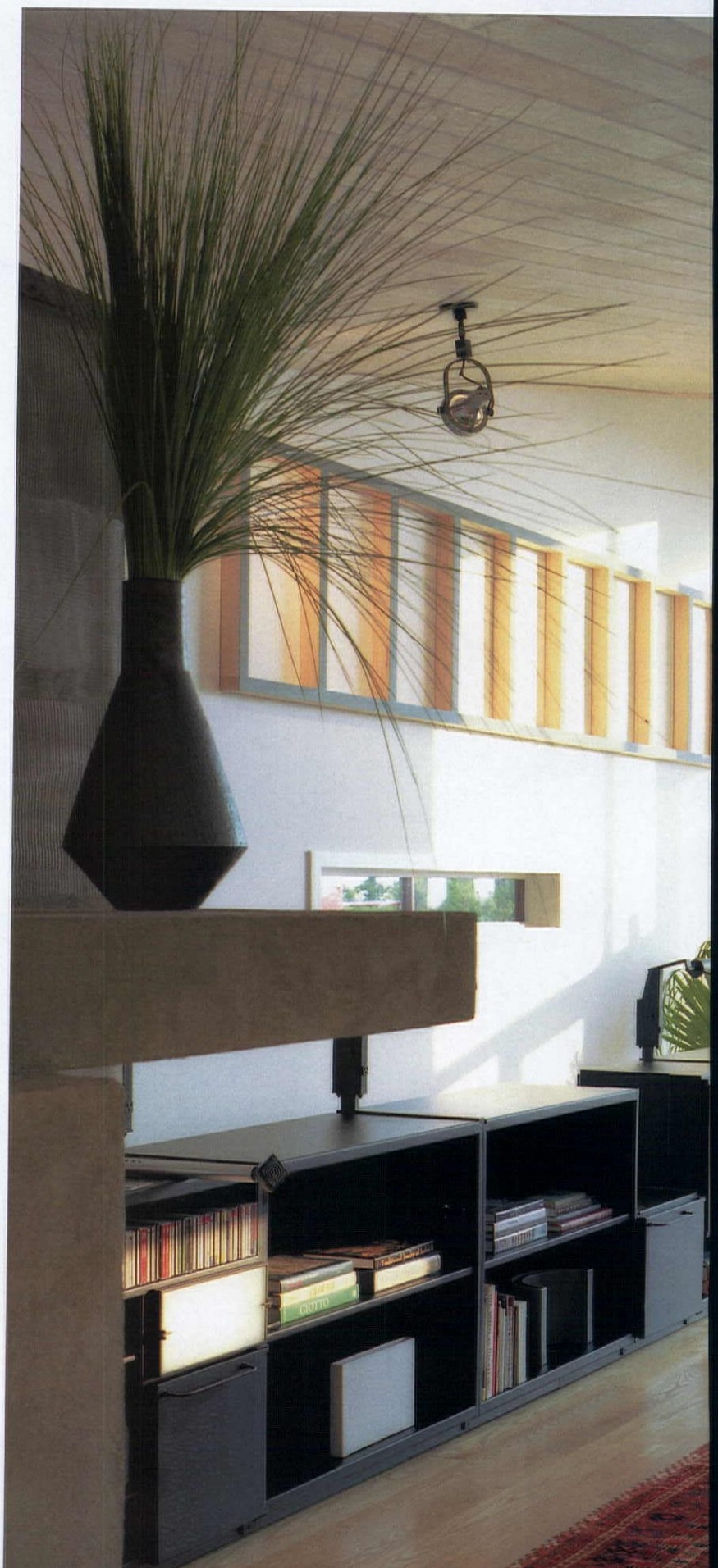
porch at the end of the stem of the Y.

The twisted but indelible logic of the house is all revealed right there—in the finely crafted rusticity, the tweak of the porch roof where it launches up to follow the slanted, faceted ceiling within the house, and the double front doors, hinged so that they can swing away out of sight. The doors are identical except for the location of a large milk-glass panel on each—high on the left, low on the right—making a kind of abbreviated four-square checkerboard. This figure, echoed in the patterns that finish the purposefully crude concrete chimney enclosure and in the knight's-move geometry of the windows, is the key to a second concept behind the Y House: an unusual division of the spaces into "day" and "night" use.

"It's not a functionally driven house," Holl explains. "It's driven by a spatial idea: reversing the layering of day and night spaces compared with what you find in the usual weekend house." Holl points out that the "night" spaces—the three bedrooms and associated baths—are not simply piled on top of the "day" spaces, such as the kitchen and living room. Instead, they are set in a dynamic diagonal relationship across the forked chasm of the house, an arrangement that requires a lot of movement up and down the long stair that floats back from the convergence of the Y.

"My position is that the body moving through the space completes the act of architecture," Holl says. More movement, therefore, must equal more "architecture."

As you step through the front doors into the loftlike main space, this organizational idea becomes clear. To the right, the floor slopes down slightly to the two guest bedrooms, and the eye is led up to the light and a hint of the grand view in the living room, which fills the entire upper story of the wider arm of the house. To the left, the pattern is reversed: the open kitchen is reached by a short, broad ramp, and the master bedroom hangs above it. Here, at this spot just inside the doors, Holl achieves what so many architects now seek: an exploding, disorienting space, where the floors, bending up on one side and drooping down on the other, rival the complexity of the fractured ceiling plane. But though the effect is impressive, the means are minimal: blond wood, white paint, gentle slopes.



The second-floor living room surveys the Catskill range. To the left, below a slit window that looks into the split in the Y, a line of custom built-ins holds books and stereo equipment. The lights in front of the mobile at far right were designed by Christopher Otterbine.

More movement equals more architecture"—Stephen Holl



"You only need inches to make it happen," Holl says.

Such gestural, poetic work is the hallmark of Holl's houses. His Berkowitz House (1988), overlooking the ocean in Martha's Vineyard, is a poetic riff on the skeleton of a beached whale; his Stretto House (1992), in Dallas, sets a group of pavilions into the overlapping rhythms of that musical form. His designs often begin as visceral impressions and result in spaces preoccupied with snaring sunlight, a feat perhaps best achieved in his celebrated design for the Museum of Contemporary Art in Helsinki, Finland, completed in 1998.

To pull off all the moves in the Y House, however, Holl was given unprecedented freedom. "They promised they wouldn't interfere with the design," he says of his clients, clearly relishing the memory. But the residents of the Y House have since imposed their own personality: the walls are covered with pieces from their large collection of architectural drawings. The foyer is dominated by skyscraper studies by Peter Cook, and the dining room by two swirling Zvi Hecker sketches. The upstairs landing is lined with Lebbeus Woods drawings—architectural fantasias set in wartime Sarajevo. It's another Y House reversal: there's not even a birdhouse visible for miles outside, but there's a cityful of buildings on its walls.

To one side of the entry hall, there is another quiet cog in the view-capturing machinery of the house: a simple coat rack, a steel bar arching from the floor to the wall in one motion, braced only by a thin strut that tapers like a baton. The rack surrounds a small window that frames that distant fire tower, the one man-made object in the hundreds of miles the house commands. It's a neat trick: as soon as the residents hang up their coats, the view is blocked, and that last tiny intrusion disappears.

Philip Nobel writes about architecture and design for Metropolis *and other publications.*





The entrance hall in the stem of the Y, left, is a collision of structure and circulation. The stair floats across the space, from the front door to the living room. ■ The concrete and slate fireplace, above, anchors one corner of the living room. ■ At the top of the main stairs, at the convergence of the house's two arms, opposite page, you can take in the view from the living room as well as the master bedroom up the stairs to the left. Sources, see back of book.



CLASSICAL LINES

Fifteen generations of Corsinis have enjoyed the Renaissance symmetry of their family garden



The architecture of Palazzo Corsini's 16th-century vaulted loggia is echoed in the structure of the garden it faces. The nearly century-old lemon trees, opposite page, are brought out each spring in pots bearing the Corsini crest.

BY MARELLA CARACCIOLO PHOTOGRAPHED BY MICHAEL T. McDERMIT



SIGNS OF EVERYDAY LIFE—BALLS, DOLLS, BICYCLES—APPEAR ALONG THE CENTRAL PATH



"OUR GARDEN," says Princess Giorgiana Corsini with characteristic practicality, "is like an old English frock. A little tattered here and there, but of frightfully good quality." The analogy is fitting. Here is a private Renaissance garden just a few steps from the center of Florence that has belonged to the same family since the 1600s. For more than 15 generations the Corsinis (who owe part of their fame and fortune to a pope and several cardinals, and who have left their mark as enlightened patrons of the arts) have frolicked, entertained, and conversed among this garden's symmetrical box hedges, ancient statues, and potted citrus trees. More to the point, they still do. The present inhabitants of the palace and its garden are Prince Filippo, the princess, and two of their four children, twins Nencia and Fiona, as well as Fiona's three young children.

When Prince and Princess Corsini moved into the family palazzo some 20 years ago, they were delighted to find that the garden, though not very well kept, was virtually intact. "For many years," Giorgiana Corsini says,



The formal garden, right, also has spaces for play. ■ Fiona Corsini enjoys the company of her children, above, in the shade of a large magnolia tree. ■ The Corsini family crest, opposite page, leans against the pedestal of one of the classical statues that border the central path.







Clipped boxwood hedges are softened by the recent addition of a variety of aromatic Mediterranean plants in the flower beds.



"some old *contadini* had cut the boxwood hedges by hand using a sickle and garden scissors. The result was that the once linear hedges had gone all topsy-turvy and looked like enormous snakes." With the help of her sister, landscape designer and garden writer Oliva di Collobiano, she set the garden straight. Parterres were realigned, ancient paths were uncovered, and the Renaissance love of symmetry and geometric order was restored.

CLASSIC ITALIAN gardens like this one," di Collobiano says, "were conceived indoors, and their elaborate symmetries were designed to conceal the irregularities of the ground." Having reduced the hedges to their original low and narrow shape, di Collobiano, who is known for the unfussy elegance of her gardens, added a discreetly modern touch by redesigning parts of two parterres with a circle enclosed by a square. Having worked on the contours of the garden, the two sisters went on to add color and scents with a variety of lavenders and other "rigorously Mediterranean" plants.

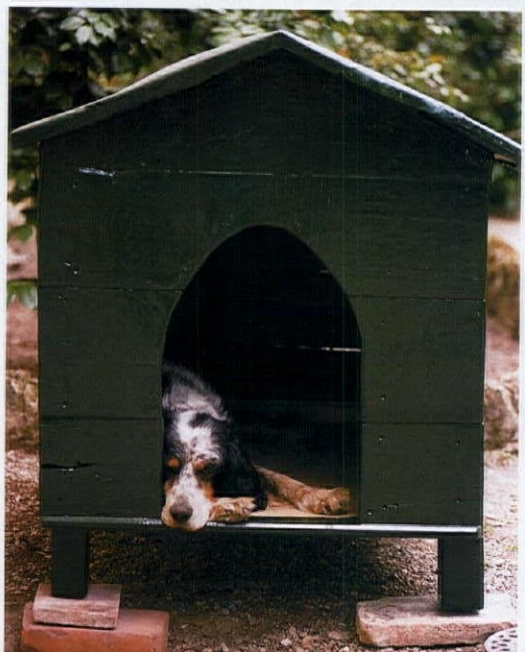
The other great protagonists of this garden are the potted lemon trees. Over 100 of them, some of them nearing 100 years of age, are numbered and placed each year, as winter begins to thaw, in exactly the same position as the years before. Each lemon tree grows in a huge terra-cotta pot that bears the thirteenth-century Corsini family crest on one side. Some of the older pots, several dating back to the 1790s, bear the chips and cracks of their many passages to and from the orangeries.



As one makes one's way along the central path, bordered by statues and lemon trees, and toward the far end of the formal garden, the signs of everyday life become increasingly apparent. Balls, dolls, and small bicycles are scattered here and there; under the shade of a large magnolia tree is a play area where Fiona Corsini brings her children.

Not far from this play area is a large lawn where the Corsini children and grandchildren often meet. An inviting sofa layered with cushions is a favorite resting place, and when we visited, Nencia spent much of her time there writing out invitations for her wedding. Although she has created a beautiful home in one of the old greenhouses, she says she goes there only when she wants to sleep. "I live in this garden," she says. Together with Fiona she has also set up a successful workshop in one of the orangeries, where they teach ancient fresco techniques. Once a year in May the Corsinis also host an arts and crafts fair in this garden.

Though the Corsinis and Oliva di Collobiano have succeeded in restoring the garden's original symmetry, they have no intention of emulating their forbears' desire to distance themselves from nature. On the contrary, they have developed a thoroughly hands-on approach to everything. "I believe we must enjoy the beautiful things that have been passed down," says Giorgiana Corsini. In doing so, she and her family have instilled new energy in an old beauty that wears its age with elegant nonchalance.



Nencia Corsini's rooms, top, open onto the 18th-century orangeries where she and her sister Fiona offer courses in fresco technique. ■ Gherardo Silvani's design for the garden, complete with statues, center and opposite page, has been restored to classical perfection. ■ There is still room for family pets and their less than perfect abodes, right. Sources, see back of book.


"I BELIEVE WE SHOULD ENJOY THE BEAUTIFUL THINGS THAT HAVE BEEN PASSED DOWN" —GIORGIANA CORSINI

PRODUCED BY JEFFREY W. MILLER PHOTOGRAPHED BY VICTOR SCHRAGER



FROM TOP: Silver-plated Victorian salad servers with cut-glass handles, $395, James II Galleries; porcelain Bodo Sperlein servers, $90, Breukelen; a 19th-century pair in carved ivory, $445, James II Galleries; Cylinda in stainless steel, $81, Moss.

COOL + COLLECTED

ARE YOU LOOKING FOR A PRESENT FOR SOMEONE WITH SPECIFIC TASTES? WANT TO START SOMEONE OFF ON THE COLLECTING PATH? HERE ARE SOME DAZZLING OFFERINGS FOR YOUR SHOPPING LIST



TOP ROW, from left: Idillio cup and saucer, $45, Rosenthal USA Ltd.; Fusion demitasse with platinum trim, $48, and Black Tulip demitasse, $87, both from Bernardaud; Trio Diwall Worcester gold dot cup and saucer, ca. 1780, $575, Bardith Ltd. Antiques. MIDDLE ROW: Palladiana, $65, Rosenthal USA Ltd.; Fiesole coffee cup and saucer with gold, $112, Richard Ginori; brown and gold French landscape coffee cup and saucer, ca. 1790, $1,000, and English Wilson porcelain and gold coffee cup and saucer, ca. 1815, $450, both from Bardith. BOTTOM ROW: Victorian Mintons demitasse, $985 for six, Bergdorf Goodman; Roma espresso cup and saucer, $190, Richard Ginori; Lipari striped Olivier Gagnere cup and saucer, $90, Bernardaud; Coalport cup and saucer with Greek key design, ca. 1810, $250, Bardith; Fiesole small cup and saucer, $110, Richard Ginori.

TOP ROW, from left: Silver and ironwork hexagonal box, $750, William Lipton Ltd.; sterling silver and gilt suitcase pillbox, $950, and onyx and silver sailboat box, $4,900, both Asprey & Garrard; Limoges die, $250, and papier-mâché Victorian shoe box, $400, both Dimson Homma; Russian cloisonné on silver, $16,000, Leo Kaplan Ltd. MIDDLE ROW: Mosaic straw box, $5,000, Atelier Viollet Co.; Russian cloisonné on silver with semiprecious stones, $11,000, Leo Kaplan Ltd.; Line Vautrin mirrored box with gold glass lid, $5,250, Liz O'Brien; sterling silver pillow box, $1,250, and engraved silver cigarette box, $1,950, both Buccellati; oval cut-glass, $2,000, Bergdorf Goodman. BOTTOM ROW: Ironwork Korean tobacco box inlaid with silver, $2,500, William Lipton Ltd.; obsidian and 18K-gold shell pillbox, $7,900, Buccellati; yellow straw box, $1,500, Atelier Viollet Co.; inkstone and lacquer, $3,800, William Lipton Ltd.; shagreen with silver inlay, $4,200, Atelier Viollet Co.





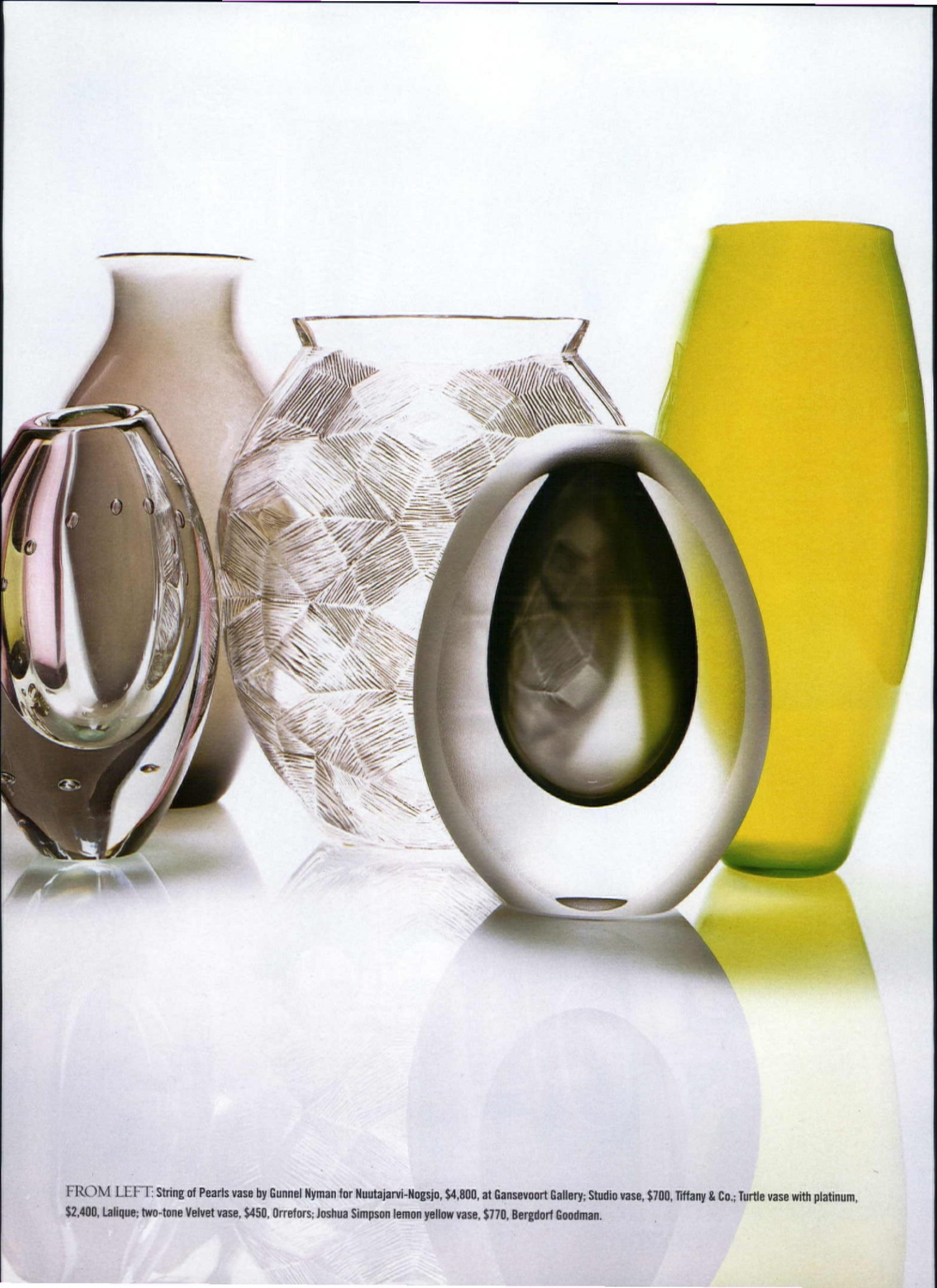
TOP ROW, from left: Flute, $70, Cartier; Cosmos platinum-rim highball, $100, Cristal Saint-Louis; Caroline flute, $95, William Yeoward, at Bergdorf Goodman and Nieman Marcus; Damier flute, $125, Hermès; Myrtle wineglass, $55, William Yeoward Crystal; Fanfare flute, $75, Hermès. BOTTOM ROW: Moser Tipsy Tumbler, $100, and William Yeoward blue glass, $50, both Bergdorf Goodman; Attelage green glass, $115, Hermès; Venini blue cordial, $200, Georg Jensen; Meandre white wineglass by Versace, $87.50, Rosenthal USA Ltd.



THIS PAGE, from left: Sterling-silver letter opener, $250, Georg Jensen; Victorian agate-handled letter opener, ca. 1880, $475, Kentshire Antiques, at Bergdorf Goodman; Victorian bloodstone-handled letter opener with turquoise, $1,265, Victorian celluloid and jet letter opener, ca. 1890, $565, and Victorian carved-wood letter opener, ca.1880, $335, all from James II Galleries; Horn letter opener, $95, Calvin Klein Home.

OPPOSITE PAGE, top row: Silver Celebration corkscrew, $275, Asprey & Garrard; silver grape leaf, $1,100, Buccellati; English steel Cellerman corkscrew, $65, and Ladies' Legs German corkscrew, $500, both from Italian Wine Merchants; stainless corkscrew, $33, Moss; sterling loop hand corkscrew, $340, Asprey & Garrard. MIDDLE ROW: Vintage silver corkscrew, $595, Bergdorf Goodman; sterling horse head, $340, Asprey & Garrard; American boar tusk, $175, Italian Wine Merchants; sterling stag bottle stopper, $125, Asprey & Garrard; French boxwood and brass corkscrew, $60, Italian Wine Merchants. BOTTOM ROW: Socrates corkscrew, $105, Moss; vintage brass, $795, and vintage silver corkscrews, $795, both Bergdorf Goodman; French Zig Zag Concertina corkscrew, $70, Italian Wine Merchants.


ZIG ZAG



FROM LEFT: String of Pearls vase by Gunnel Nyman for Nuutajarvi-Nogsjo, $4,800, at Gansevoort Gallery; Studio vase, $700, Tiffany & Co.; Turtle vase with platinum, $2,400, Lalique; two-tone Velvet vase, $450, Orrefors; Joshua Simpson lemon yellow vase, $770, Bergdorf Goodman.



FROM LEFT: Allegro black and white vase with gold flecks, $680, Seguso Viro; stoneware vessel with indents, $325, Pamela Sunday Ceramics; striped black ceramic vase by R. Netter, ca. 1950, $2,400, Alan Moss; Brown Gallery porcelain vase, $100, Tiffany & Co.; fruit-shaped stoneware by Axel Salto for Royal Copenhagen, $12,500, Gansevoort Gallery.



TOP ROW: Gold and crystal candlestick by William Gudenwrath, $195, Bergdorf Goodman; Ridgeway pottery candlestick, ca. 1850, $575 a pair, James II Galleries; opaline glass, ca. 1825, $4,500 a pair, Bergdorf Goodman. BOTTOM ROW: Medallions on gilt ground, ca. 1870, $1,800 a pair, Kentshire Antiques at Bergdorf Goodman; silver candlestick by Johan Rohde, $9,500, Georg Jensen; gold-plated and rock crystal, $19,800, Buccellati.



TOP ROW, from left: Sterling travel clock, $1,600, Georg Jensen; gilded brass clock, $295, Asprey & Garrard; red leather travel clock, $1,100, Hermès; brass clock, $385, Tiffany & Co.; satin nickel clock with ball detail, $2,200, Alan Moss; carved wood clock, $1,500, William Lipton Ltd. MIDDLE ROW: Barocco clock by Versace, $198, Rosenthal USA Ltd.; turquoise, gold, sapphire, and diamond clock, $12,500, and desk clock in agate with cabochon citrines, $850, both Verdura. BOTTOM ROW: Crystal clock, $235, Baccarat; Interplay clock, $600, Steuben; polished nickel ship's wheel clock by Maubossin, $8,500, Alan Moss.



FROM LEFT: Victorian overlay glass decanter, $1,950, Victorian green decanter, ca.1840, $1,650, and Art Deco amethyst glass decanter, $3,100, all from James Robinson Inc.; Czechoslovakian blue decanter with wood stopper, ca. 1950, $275, Lin Weinberg; English Art Deco blue decanter, $2,500, James Robinson Inc.; yellow decanter, $2,500, and straw Murano glass decanter, $900, both Gardner & Barr.

TOP ROW: Ca.19th-century brass hand paperweight, $375, Dimson Homma; Scottish Perthshire piered dahlia, $550, Leo Kaplan Ltd. SECOND ROW: Greco-Roman marble foot, ca. 1st century B.C., $17,500, Ariadne Galleries; porcelain hand, ca. 1900, $475, James II Galleries. THIRD ROW: Hand-carved grossular stone pear, $780, Asprey & Garrard; sterling silver grapes, $300, Dimson Homma. BOTTOM ROW: Caroline crystal turtle, $570, Lalique; stone wrapped in twine, $68, Troy. Sources, see back of book.

A simple, sleek beach house created by the late Danish designer



The central room of the house designed by Hanne Kjaerholm serves as a showcase for the furniture of her late husband, Poul, including his most famous piece, the elegant PK24 cane chaise longue of 1965, near right. The floor throughout is covered in woven sisal carpet from Haiti.

BY WENDY MOONAN

PHOTOGRAPHED BY ANDERS OVERGAARD

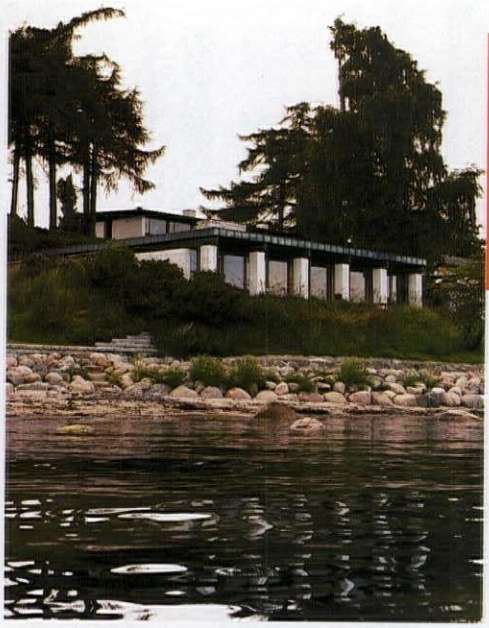
STYLED BY MICHAEL REYNOLDS

MAGNETIC NORTH

Poul Kjaerholm and his wife, Hanne, is a shrine to Scandinavian modernism





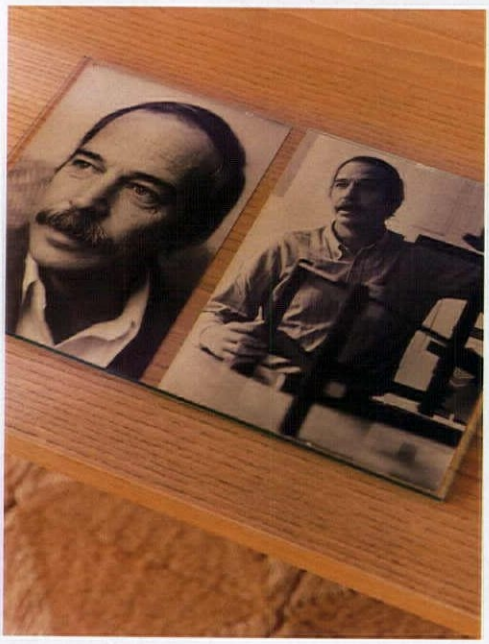


DANISH ARCHITECT Hanne Kjaerholm still smiles at the memory of one of the ways her late husband, designer Poul Kjaerholm, found inspiration. One day in the early 1950s, the two were sitting on the beach in Rungsted, north of Copenhagen. Poul was frustrated by a dining room chair design. He couldn't get the seat right. But as Hanne stood up, he stared and suddenly cried, "That's it!" He was looking at the impression her fanny had left in the sand. A cast was made of it, and Poul had the seat for his next chair.

When Hanne designed the house in Rungsted for her family in 1959, it, like the beach, became a laboratory for her husband, who went on to design several modern-classic pieces of furniture, most of which can still be purchased through Knoll Studio in the United States. The furniture that Poul Kjaerholm created is still laid out as he originally configured it, making the house and its contents a unique memorial to the vision of the designer, who died in 1980.

Hanne created the house on a tight footprint (and budget) to fit harmoniously into nature. The one-story house of brick and wood is perched on the edge of the sound between Denmark and Sweden,









One of Kjaerholm's PK31/2 sofas and a PK61 table, opposite page, sit atop a Moyen Atlas wool rug by Wohnbedarf, Basel, Switzerland. ■ The entry, this page, top left, features PK1 chairs and Vilhelm Lauritzen lamps from Louis Poulsen, Copenhagen. ■ The exterior of the Kjaerholm house, top right. ■ A group of PK33 stools, center left. ■ Photos of Poul Kjaerholm, center right. ■ The counterweighted headrest on the PK24 chaise, bottom left. ■ Hanne Kjaerholm on her home's dock, bottom right.

DENMARK CAN BE COLD AND BLEAK, BUT THE NATURAL MATERIALS THE KJAERHOLMS CHOSE GIVE THEIR PLACE A FEEL OF COZY WARMTH



The dining area, left, features a confluence of textures, from whitewashed brick and pine paneling to the leather PK9 Tulip chairs and granite-topped PK54 table. The chandelier, by Poul Henningsen, is from Louis Poulsen. ■ The PK54 table, below, can be expanded with an ingenious six-piece extension ring. The tableware is from Illums Bolighus, Copenhagen. The wooden plates are Japanese. ■ A pair of PK41 folding stools, opposite page, are placed before a PK111 room divider.

and gives the cold shoulder to its neighbors: apart from the entry, bedrooms, and kitchen, the main elements—dining area, living room, and study—are laid out in one long rectangular room that faces the water. Denmark can be cold and bleak, but the natural materials the Kjaerholms used for the furnishings—sisal rugs, leather couches, wooden desk and storage cabinets, stone tables—give the place a feeling of cozy warmth.

Hanne continues to teach architecture at Copenhagen's Royal Academy of Art, where she is the only woman professor. She still lives in the house, often entertaining her son, Thomas, her four grandchildren, and her good friend Ejner Pederson, whose company produces some Kjaerholm pieces. Thomas has a store nearby called Kjaerholms, where he sells his father's furniture, and Hanne promotes her husband's legacy.

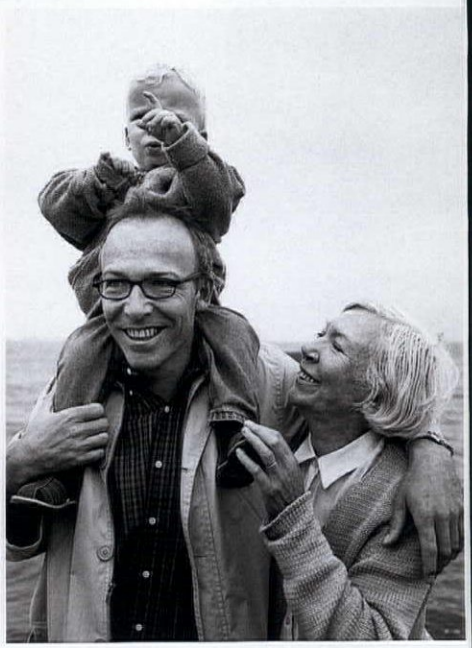
ONE OF THE DARLINGS of the golden age of Danish modernism in the 1950s and 1960s, Poul Kjaerholm—a recent book on his work reveals—was the designer originally tabbed to furnish the grand foyer of the Kennedy Center in Washington, D.C. (The plans were scrapped because of funding problems and other troubles, Thomas Kjaerholm says.) Today he is being rediscovered in America, where architects are specifying his classic stainless-steel and cane





A rustic, global ambience pervades the master bedroom, opposite page, where a collection of Japanese sandals hangs on the wall and a Mexican rug covers the bed. A Sori Yanagi butterfly chair sits at right. ■ Two PK11 armchairs, this page, top left. ■ Hanne poses with her son, Thomas Kjaerholm, and his son, Laurits, top right. ■ A "No diving" sign on the dock, center left. ■ A Kjaerholm Tulip chair, center right. ■ The bookshelves in the living area, bottom left, were designed by Mogens Koch. ■ A budding shutterbug. Sources, see back of book.

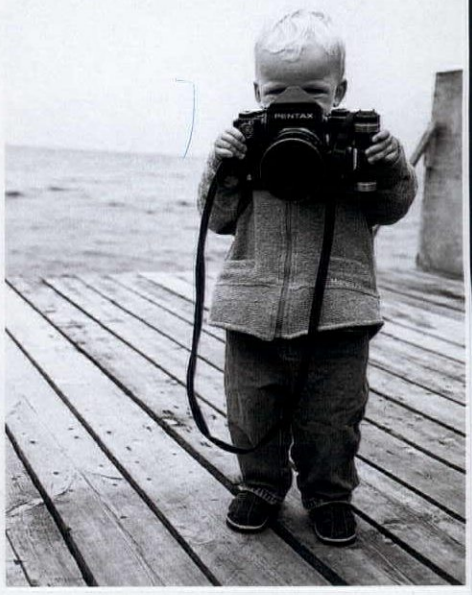












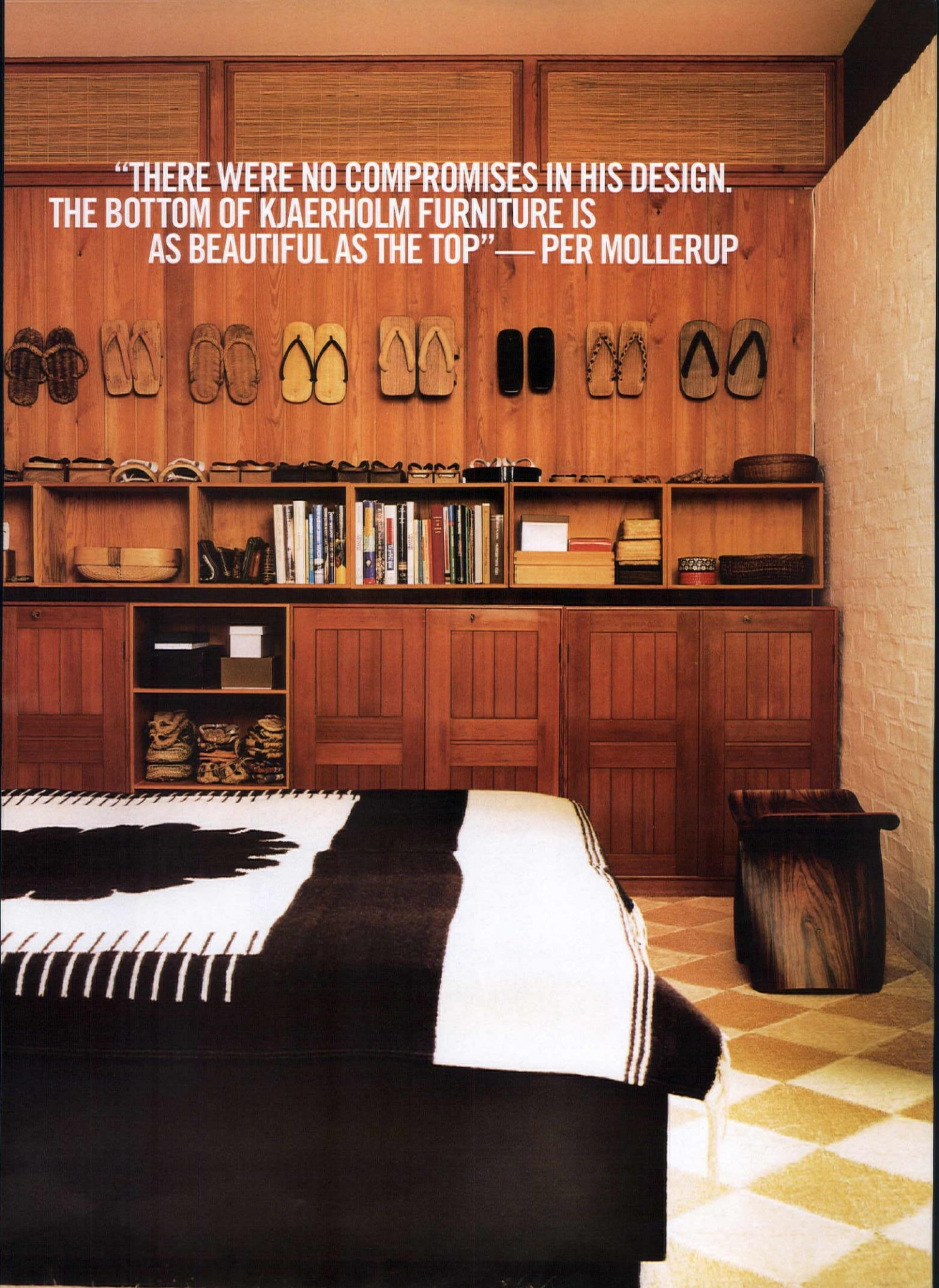
chaise of 1965 for their hippest clients.

In Denmark, Kjaerholm has never been forgotten. "He was called God," says Per Mollerup, the former editor of *Mobilia,* a Danish design magazine. While most Danish modern furniture is made of oiled wood, Kjaerholm's is steel, often cantilevered, with seats of luxurious leather, woven cane, or canvas. Carl Magnusson, design director of the Knoll Studio, says, "Kjaerholm's approach is more minimal modernist than modern romantic. He derives elegance from the structure, as opposed to the shape."

Jared Goss, a curator of modern design exhibits at the New York Metropolitan Museum of Art, says, "Kjaerholm was reconciling the Scandinavian warmth of materials with modern aesthetics and technologies. The Bauhaus still looks severe to us in the home. Kjaerholm managed to bridge the gap between the office and the domestic."

Mollerup adds, "There was no compromise in his design. He said if you turned his furniture upside down, the bottom should be finished with as much care and be as beautiful as the top."

As proof, Hanne Kjaerholm is happy to let a visitor turn over and examine any piece of furniture in her home. But she also wants it noted that however excellent her husband's contribution to the place was, it would be nothing without her own. "Don't forget," she proudly points out, "I designed the house."


"THERE WERE NO COMPROMISES IN HIS DESIGN.
THE BOTTOM OF KJAERHOLM FURNITURE IS
AS BEAUTIFUL AS THE TOP"— PER MOLLERUP

SAVOIR VIVRE



TOURISTS VISIT THEIR CHÂTEAU, BUT THE COUNT AND COUNTESS DE NICOLAŸ KEEP IT FROM FEELING LIKE A MUSEUM BY FILLING IT WITH FAMILY LIFE

WRITTEN BY JUDITH WARNER PHOTOGRAPHED BY MICHAEL T. McDERMIT
PRODUCED BY CYNTHIA FRANK

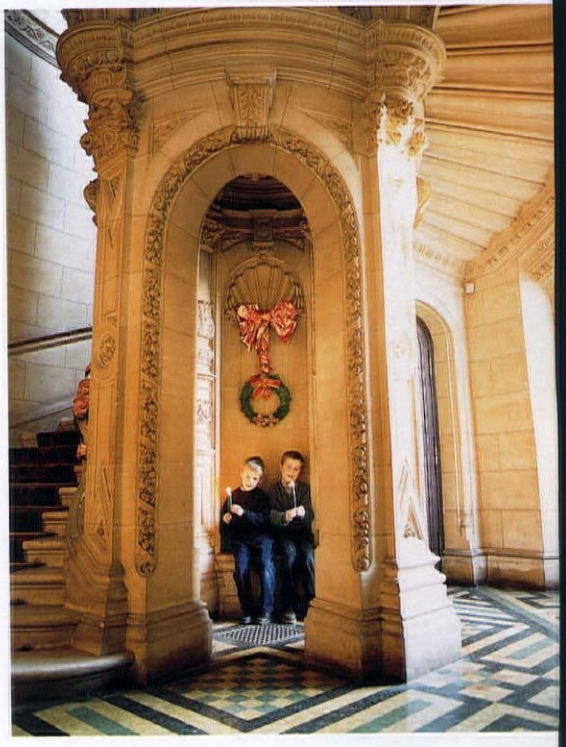


However forbidding the Renaissance facade of Château du Lude, this page, may be, the interior is a hospitable place for family and friends. ■ Antoine de Nicolaÿ, opposite page, stands in the games room. The bench was made for the château by Les Ateliers du Lude, Le Lude, France.



FOR THE MOST PART, Louis-Jean de Nicolaÿ is a typical French provincial politician. As a regional counselor in Le Mans and Nantes and adviser to the mayor in his hometown, Le Lude, he spends his life in meetings about train lines and taxes; and he drives around in an old clunker of a car. The only difference is that to get to his house, he has to cross a moat. And once he crosses that moat, parks his car, and disappears into his 25-foot fortified walls, he enters another world.

The roofs of Le Lude are visible beyond his property's walls. Passing trucks can be heard

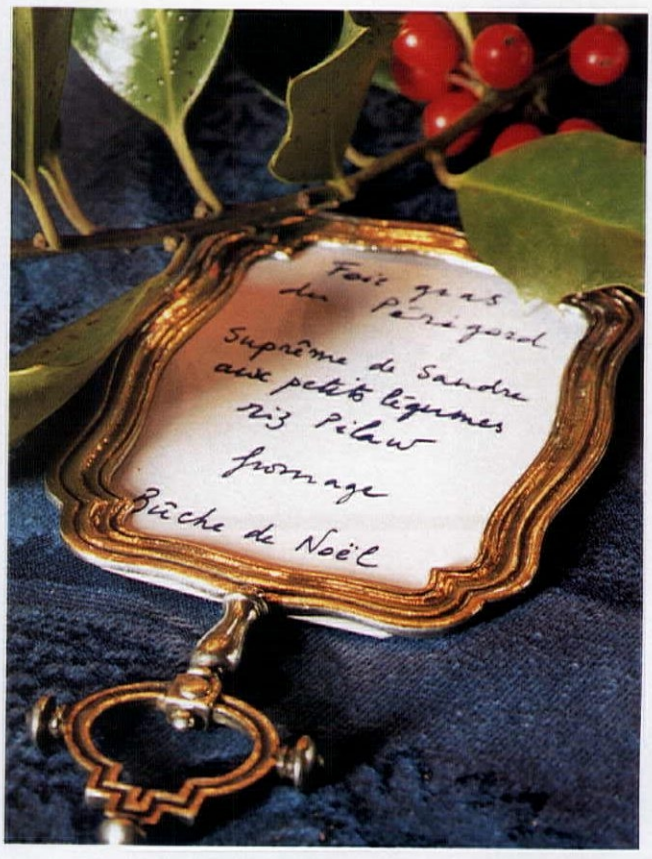


through the trees of the park. But republican France—the France of elections and council meetings and querulous citizens—is kept at a seignorial distance. Nicolaÿ may be a man of the late twentieth century, but the Château du Lude is resolutely, immutably, a bastion of *la vieille France.*

Louis-Jean de Nicolaÿ grew up there hearing stories of his grandfather's hunting parties: five-day affairs with scores of friends, servants, dogs, horses,

Under the 14th-century ceiling of Loire Valley stone, the cook, Paulette, left, prepares bitter orange marmalade. Copper pots from the 19th century line one wall. The large terra-cotta urn in the background is used for storing cabbage. ■ Antoine and Arnoud de Nicolaÿ, right, sit in an alcove in the hallway.









Scenes from the dining room show the château in a holiday mood. Clockwise from top right: Arnoud de Nicolaÿ at the table. ■ The Christmas menu in a 19th-century silver frame. ■ A 19th-century Regency console holds a feast fit for a count, with dishes from Christofle, Paris, and cakes from Ladurée, Paris. ■ The Louis XVI chair is covered with an 18th-century Beauvais tapestry. The 19th-century tea set is from Le Poinçon Brussels; the Limoges cup is from Jean-Louis Coquet in St. Léonard de Noblat. ■ Opposite page: Debas, the gamekeeper, tends the fire in the 16th-century fireplace. Nineteenth-century fabric covers the walls. The decorations are by Catherine Joyaux, Paris.





The grand salon is as formal as its name suggests, with Louis XVI–style chairs covered in silk and 18th-century Bohemian crystal chandeliers. The drapes are made from the same fabric as the chairs. The rug is 19th-century Syrian.



and children. Henri IV slept there, after signing the Edict of Nantes, in a bedroom that has kept its dark tulip-painted panels and floral-patterned, pressed-leather wall coverings. Garrisons of English troops in the Hundred Years' War lodged there, back when the castle was a fortress.

In the sixteenth century, the medieval fortress was transformed into a Renaissance palace. In the seventeenth century, the ramparts and citadel became a garden terrace overlooking the Loir River. An eighteenth-century facade now looks out over that garden, linking two Renaissance wings. The weight of history is heavy, like the responsibility of keeping up a place so large that the mistress of the house, Countess de Nicolaÿ, says she has never managed to count all the bedrooms. "I didn't realize, when I first came here at twenty, what it would mean to live in a place like this," she says. "At that age you don't know what you're getting in for, which is probably a good thing."

IN THE EARLY YEARS of their marriage, the Nicolaÿs decided to continue the tradition started by Louis-Jean's mother, the former princess of Orléans-Bragance, of opening the château to the public. It was a way to pay the bills and keep the château linked to the outside community. But, they agreed, they would not allow their home to become a museum, or live like actors in a tableau vivant. To gain some privacy, they made an apartment for themselves in one of the towers. But they soon reconsidered that decision. "We live in this huge château—why live in one hundred square meters?" says Barbara de Nicolaÿ. So they decided to find a way to make their enormous house into a life-sized home.

They made the little salon of the eighteenth-century wing into their summer living room. They made the Renaissance library their winter evening retreat. They decided to live among the château's furniture, rugs, and tapestries—setting small tables in the massive dining room, and mixing contemporary couches with seventeenth-century chairs upholstered in Beauvais tapestry. "We want to be comfortable," says Louis-Jean de Nicolaÿ. "This is the house we live in, not a museum we come to on weekends."

The Nicolaÿs decided to live with the visitors who come to tour the château—six afternoons a week, six months out of the year—without roping off their sitting rooms, and to revive, as much as possible, the life of the castle as it was lived in

Chambre Henri IV is named for its most famous occupant. ■ In the library, below, Arnoud, left, and Antoine, right, read with their cousins, René de Nicolaÿ, far left, and his sister Elvire.



earlier times: hunting parties, balls, and Christmas and New Year's celebrations with friends and family. "You have to have these houses filled with people and with noise: doors slamming shut, children running," says Barbara de Nicolaÿ. "My husband always says, we have a big house—let's use it."

Of course, there are drawbacks: Furniture wears out. China breaks. Tourists steal chocolates and cigarettes. "People aren't used to seeing a house like this lived in," says Barbara de Nicolaÿ. "They think they're in a museum or a hotel." Once, she remembers, when some of the drivers for the Le Mans auto race were staying in the castle, one of them accosted her. "He said his bed was too soft," she recalls. "And he was shouting, 'I want to see the manager!'

"There is no manager," I told him. "This is my home."

Judith Warner is a writer based in Paris.



The bed, desk, and chair of the Louis XVI bedroom are all of the period. The bedsheets are embroidered cotton from Pénélope, Paris, and the curtains around the bed are from Toiles de Mayenne, Mayenne, France. Lacquered feathers cover the 18th-century dome over the bed. Sources, see back of book.

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18. Pollack: The Pollack textile collection is the epitome of innovative design coupled with exceptional quality. The line consists of over 950 fabrics including sheers, velvets, silks and jacquards.

19. Robert Allen: The largest distributor of fine textiles for the home. Robert Allen has 17 corporate full service showrooms across the United States and Canada and a nationwide network of sales representatives. For more information, in the US call 800-240-8189 and in Canada 800-363-3020.

financial services

20. Amex Gift Cheques: For more information, please call 877-986-GIFT.

21. Charles Schwab & Co., Inc.: Please call 800-590-7269, visit us at www.schwab.com/yourworld, or stop by one of our over 360 offices nationwide.

22. MasterCard™: MasterCard™ Vacations offers great prices on superior vacation packages and cruises. Speak to an expert travel consultant today. Call 800-358-8055. For incredible savings, register today for MasterCard's™ Exclusives online at www.mastercard.com.

fine jewelry

23. Borsheim's: For a spectacular selection of jewelry and gifts that will surpass your expectations, call 800-600-3073 for a complimentary copy.

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floor and wall coverings

25. Amazon Drygoods: Catalog showing 50 sewing patterns for traditional draperies. Full size patterns on durable paper with easy to follow instructions. www.amazondrygoods.com.

26. Karastan: Karastan offers timeless styling, pattern, and color all woven together to provide enduring floor fashions for the home. The Karastan you are considering today will be a part of your life for years to come and with Karastan, you know it will be a beautiful part. The brochure illustrates the beauty of Karastan with color photography, shopping tips, and consumer advice on using carpets and rugs. Please specify rugs or broadloom. $3.

27. Wools of New Zealand: Enhance your home with the long-lasting beauty of Wools of New Zealand Brand carpets. For a free brochure or to locate your nearest retailer, call 1-800-452-8864, or visit our website at www.woolsnz.com for more information.

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34. American Leather: Style, Comfort, and Selection...Quality Leather Furniture is an investment you will enjoy for many years. Why settle for anything less than your choice of over 70 designs, 70 colors, custom made and shipped to you in 30 days or less. Call 800-456-9599 ext. 222. Free brochure, or visit our website at www.AmericanLeather.com.

35. Arthur Brett & Sons (USA) Ltd.: Full color brochure with selected items pictured and a company history with description of manufacturing methods.

36. Avery Boardman Ltd./Head-Bed: Manufacturers of fine custom sofas, sofabeds, chairs, ottomans, daybeds, custom bedding, and hi-risers. Catalog and price list, $35. To the trade.

37. B&B Italia: For the dealer nearest you, please call 800-872-1697.

38. Ballard Designs: We offer distinctive furnishings, accents, lighting, artwork and rugs to inspire your own decorating style. Free catalog.

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41. Design Center of the Americas: Extraordinary world-class shopping inside a professional 775,000 square foot design campus featuring 155 showrooms of exclusive fine furniture, fabric, flooring, lighting, kitchen, bath, art, antiques and decorative accessories. Complimentary concierge program DCOTA/DDC offers consumer access and shopping assistance.

42. Donghia: Donghia's elegant and strikingly handsome collections of upholstered furniture, textiles, tables, and related accessories are well known for their signature styling, blending classic with modern lines, their familiar with the unexpected, and an unusual use of texture and color sensibility. Send $3 for a brochure.

43. Francesco Molon Giemme: Giemme's collections include exceptional reproductions of classical styles from Louis XVI and period 18th century England to Empire and elegant Art Deco. $25.

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45. Henredon: Henredon furniture is among the finest made. From lovingly detailed traditional, to sleekly sophisticated contemporary, this is furniture for a lifetime.

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65. Earthstone Wood Fire Ovens: The ultimate cooking appliance. Produce a multitude of baking, grilling and roasting items that cannot be matched by conventional cooking equipment. Catalog $3, 800-840-4915 or visit earthstoncovens.com.

66. Mugnaini, LLC: Imported Italian wood-fired ovens for your home and garden. Bake pizza, roast and grill meats and vegetables.

67. Peacock Alley: Premier importers of luxury bed and bath linens and accessories for over 25 years. Call 800-810-0708 for a retailer near you.

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69. Vent-A-Hood: Vent-A-Hood's "Magic Lung"centrifugal blowers efficiently liquefy cooking grease while permanently exhausting odors. It's the most powerful, efficient, quiet and easy to clean ventilation system you can install in your home.

70. Viking Range Corporation: Viking Range outfits the ultimate kitchen with cooking, ventilation, cleanup, and refrigeration products, as well as outdoor grills. 888-845-4641. www.vikingrange.com.

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on-line services

73. babyGap: From jeans and sweaters to newborn essentials and the perfect party outfit, babyGap is the place to shop for baby. babygap.com always open.

74. Frontera.com: Furniture and gifts for the home. Finest brands, wonderful service and complimentary shipping. Frontera.com a superior shopping experience. 800-762-5374.

retail

75. Eddie Bauer: For a store near you, please call 800-552-8943 or visit www.eddiebauer.com.

76. Edward R. Hamilton, Bookseller: Bargain Books—shop, America's largest catalog selection, save up to 80%! Home Décor,Gardening, Travel, Biography, much more. Free catalog: 800-677-3483.

77. Target: Call 800-800-8800 for store location nearest you. Assortment of items varies by store. www.target.com.

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79. Gracious Style: Exquisite selection of tabletop luxuries, including fine European table linens, porcelain, crystal, and sterling silver. Custom sizes and monogramming available. For more information or a complimentary catalog, please call 888-828-7170 or visit us at www.graciousstyle.com.

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window coverings

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TWENTIES-TWENTIES VISION

Pages 120-129

Interior designer, John Barman, John Barman Inc. Design and Decoration, NYC. 212-838-9443. All **carpet** is Liverpool sisal from Stark Carpet Corp., NYC. Through architects and designers. 212-752-9000. **Flowers** by Matthew David, NYC. 212-627-2086. matthewdavidevents.com. **Pages 120-121**, Ron DiDonno Architects PC, Brooklyn, NY. 718-788-2751. idonnassociates @attglobal.net. Holly Hunt, through architects and designers. 800-446-1313. Dartmouth **velvet** in willow from Lee Jofa, NYC. Through architects and designers. 800-453-3563. J. Robert Scott, NYC. Through architects and designers. 800-322-4910. Window **grating**, DeAngelis Iron Work, Easton, MA. 888-ORN-IRON. deangelisiron.com. info@deangelisiron.com. **Windows** by Hope's Windows, Inc. Through architects and designers. 716-665-5124. hopeswindows.com. Chair **upholstery**, Boucle cords in platinum from J. Robert Scott. **Page 122**, Alfred Auguste Janniot, De Lorenzo, NYC. 212-249-7575. Daniel Scuderi Antiques Inc., NYC. 212-947-2499. danielscuderi.com. info@danielscuderi.com. **Upholstery**, from J. Robert Scott. **Marble** by Ionion Marble Inc. 718-274-1997. ionionmarble.com. ionionmarble@aol.com. **Bowl** by Andre Thuret, Primavera Gallery Inc., NYC. primaveragallery.com. hm808@aol.com. **Coffee table** from Sotheby's, NYC. 800-444-3709. sothebys.com. Bronze Doré **sconce** by Jean Pascaud, Alan Moss. **Page 123**, La Forge Française Ltd., Southampton, NY. 631-287-4270. **Drapes**, Corfu in salt from Rogers & Goffigon Ltd., NYC. Through architects and designers. 212-888-3242. French Deco **chairs**, Macklowe Gallery Ltd., NYC. 212-644-6400. macklowegallery.com. e-mail@macklowegallery.com. **Upholstery**, Kaeki in willow from J. Robert Scott. Gaveau **piano**, Maximiliaan's House of Grand Pianos Inc., NYC. pianomax.com. maxrutten@akula.com. *La Tentation* serpent **lamp** by Edgar Brandt, from Macklowe Gallery Ltd. Shade from Daum Boutique, NYC. 212-355-2060. daum.com. **Couch** from Jonas Upholstery Inc., NYC. Through architects and designers. 212-691-2777. **Upholstery**, Byzantine Velvet in willow from J. Robert Scott. Boucheron lacquered **panel**, Alan Moss.Table **lamp**, Alan Moss. **Vase** by André Thuret from Primavera Gallery Inc. **Page 124**, Christie's, NYC. 212-636-2000. christies.com. Ciancimino Ltd., London. 011-44-207-730-9950. ciancimino.com. info@ciancimino.com. Chair **upholstery**, Museum mohair in charcoal from Joseph Nobel, through Pollack, NYC. To architects and designers. 212-421-8755. Ruhlmann **sconces**, Gallery Landerot, Paris. 011-33-1-43-26-71-13. **Drapes**, Challis Grid in smoke from J. Robert Scott. *The Elephant Trainer* **painting** by Paul Jouve, Christie's. **Stemware**, Tiffany & Co. 800-526-0649. **Plates** from Wedgwood, Waterford Wedgwood USA Inc. 800-896-9896 (East) or 800-896-9897 (West). **Silverware** from Christofle. 877-PAVILLON. **Napkins** from Gracious Home, NYC. 800-338-7809 (East) or 800-237-3404 (West). graciousHome.com. eastside or westside@graciousHome.com. Alabaster and metal **sconces** from Jean Karajian Gallery Inc. Through architects and designers. 212-751-6728. **Page 125**, Alan Moss, NYC. 212-473-1310. René Prou, Donzella, NYC. 212-965-8919. donzella.com. donzella@gateway.net. Flora **coverlet** and eurosham, Lietta boudoir pillow sham, and Liana embroidered sheet and pillow case from E. Braun & Co., NYC. 800-372-7286. **Drapes**, Lafayette velvet from Manuel Canovas, through Cowtan & Tout, NYC. To architects and designers. 212-753-4488. **Pages 126-127**, Glacé in guava from Donghia Textiles and Furniture, NYC. **Lining**, Cowtan chintz in ruby red from Cowtan & Tout. Lacar Nappa in Rubin from Dualoy Inc., NYC. Through architects and designers. 212-736-3360. **Sheer** drapes, Roussillon in blanc from Old World Weavers, NYC. Through architects and designers. 212-355-7186. **Lamp**, Gracious Home. Pillows, Christopher Hyland, Inc., NYC. Through architects and designers. 212-688-6121. Fashion **illustrations** by Sergé Matta, Galerie Olivier Watelet, Paris. 011-33-1-43-26-07-87. **Page 128, DTV** 991 by Runco International. 800-241-RUNCO. runco.com. Dualoy Inc., NYC. Available through architects and designers. 212-736-3360. **Page 129**, Malmaison Antiques, NYC. Through architects and designers. 212-288-7569. Gordon Watson Ltd., London. 011-44-207-589-3108. gordon-watson@btinternet.com. Ellen Kern Fine Arts, NYC. 212-472-7721. ekern@nyc.rr.com. Ionion Marble Inc. **Barware**, Baccarat Tranquility Collection crystal tumbler, decanter, and highballs. 800-777-0100. **Tray**, Christian Liaigre, Holly Hunt.

THE POWER OF RED **Pages 130-137**

John Landrum Bryant, John Landrum Bryant Gallery, NYC. 212-935-0999. **Interior designer**, Jaun Pablo Molyneux, J.B. Molyneux Studio, NYC. 212-628-0097. **Page 130, stool** by J.P. Molyneux Studio. **Page 131,** Manuel Canovas through Cowtan & Tout, NYC. To architects and designers. 212-647-6900. Old World Weavers, NYC. Through architects and designers. 212-355-7186. John Landrum, John Landrum Bryant Gallery. **Chandeliers** and faux shagreen coffee table, Philippe Antonioz available at Nicole Farhi Home Collection, NYC. 212-223-8811. nicolefarhihomeny@hotmail.com. **Couch**, chaise and parchment-covered table, J.P. Studio. **Shades** in Saint Laurent red by Yves Saint Laurent for Clarence House, NYC. Through architects and designers. 212-752-2890. **Carpet**, Pinton, Paris. 011-33-1-40-02-90-50. **Page 132**, Musée Carnavalet, Paris. 011-33-1-44-59-58-31. Staszek Kotowski. 914-762-4357. **Chair**, Bernard Stenitz, Paris. 011-33-1-42-89-40-50. **Upholstery** by Sabina Fay Braxton, Paris. Through architects and designers. 011-33-1-46-57-11-62. In the U.S., NYC. 212-535-2587. sbraxton@clubinternet.fr. **Page 133**, John Bryant, John Landrum Bryant Gallery. **Carpet**, Pinton. **Sculptures**, Pierre DuMonteil. **Pillow**, Loretta Caponi, Florence. 011-39-055-21-36-68. **Couch**, J.P. Studio. **Upholstery**, Clarence House. **Page 134,** Stroheim & Romann, NYC. Through architects and designers. 718-706-7000. Drape **embroidery**, Lesage, Paris. 011-33-1-48-24-14-20. nathalievibert@clubinternet.fr. **Carpet**, Pinton. **Ottoman** designed by J.P. Molyneux Studio, fabric by Sabina Fay Braxton. **Chair**, Bernard Steinitz, Paris. 011-33-1-42-89-40-50. **Sconces**, John Landrum Bryant Gallery. **Tassel**, M & J Trimming Co., NYC. mjtrim.com. info@mjtrim.com. 212-391-9072. John Landrum Bryant, John Landrum Bryant Gallery. **Tub** and sink, J.P. Molyneux Studio. **Robe**, Loretta Caponi. **Page 135**, Bedside table, John Landrum Bryant, John Landrum Bryant Gallery. **Drape** behind bed, Sabina Fay Braxton. Burled elm **armchair**, John Hobbs Ltd., London. 011-44-207-730-8369. johnhobbsltd.com. info@johnhobbs.demon. co.uk. **Stool**, J.P. Molyneux Studio. Carpet **border**, John Landrum Bryant Gallery.



DOMESTIC BLISS

Pages 33-68

DARRIN HADDAD

Carpet from Lacey-Champion, Inc., Atlanta, GA. Through architects and designers. 706-337-5355. Hunnicut & Associates Inc. 718-599-7777. **Page 137, bedspread** and pillow, Damasco Imperio, Clarence House. **Wall covering**, Cazamance in braise red from Old World Weavers. Ibis **sculpture**, Pierre DuMonteil.

Y IN THE SKY Pages 138-145

Architect, Steven Holl, Steven Holl Architects, NYC. 212-629-7262. stevenholl.com. mail@stevenholl.com. **Windows**, Marvin Windows & Doors. 800-537-8268. marvin.com. **Shelves**, The Orchard Group, NYC. 718-384-7971. otterbine@mindspring.com. **Pages 142-143,** Moko rocket **vase** by Jonathan Adler, NYC. 212-941-8950. jonathanadler.com. Long Matte rectangular **vase**, Aero Ltd., NYC. 212-966-1500. **Coffee table**, Orchard Group. **Couch** and chair, LC2 by Le Corbusier, Cassina USA. 800-770-3568. cassinausa.com. Floor **lamp**, Steven Holl Architects. Sculpture by **Leo Zogmayer**, Galerie Evelyne Canus, Paris. 011-33-1-42-76-02-48. canus-artgal.com. canus-artgal@ altyonis.fr. **Page 144**, glass cylinder **vase**, Aero Ltd. Lit **drawing** by Zvi Hecker, Julie M. Gallery, Tel-Aviv, Israel. 011-972-03-5253389. interart.co.il/juliem. juliemgallery@ bezekint.net. **Page 145**, Kitchen faucet, Dornbracht US. 800-774-1181. dornbracht.com. estovall@dornbracht.com.



HUNTING & GATHERING Pages 73-80

CLASSICAL LINES Pages 146-153

Fiona Corsini's **clothes**, Miss Italy on Holiday collection by Domitilla Getty, available at Barneys New York, 888-8BARNEYS.

COOL + COLLECTED Pages 154-165

Page 154, James II Galleries, NYC. 212-355-7040 or fax 212-593-0341. jamestwo.com. info@jamestwo.com. Breukelen, NYC. 212-645-2216. breukelen@mindspring.com. Moss, NYC. 212-226-2190. store@mossonline.com. **Page 155,** Rosenthal USA Ltd. 800-804-8070. rosenthalchina.com. Bernardaud, NYC. 800-884-7775. bernardaud.fr. Bardith Ltd. Antiques, NYC. 212-737-3775. Bergdorf Goodman. 800-558-1855. Richard Ginori, NYC. 212-213-6884. Cloisonné on silver **spoon**, by Nicholai Alexeev, $375, Leo Kaplan Ltd., NYC. 212-249-6766. leokaplan.com. leokaplan@mindspring.com. Sterling duck **spoon**, $145, Janet Mavec & Co., NYC. 212-517-7665. **Page 156,** William Lipton Ltd., NYC. 212-751-8131. Asprey & Garrard. 800-883-2777. Dimson Homma, NYC. 212-439-7950. Atelier Viollet Co., Brooklyn, NY. 718-782-1727. atelierviollet.com. mail@atelierviollet.com. Liz O'Brien, NYC. 212-755-3800. lizobrien gallery@msn.com. Buccellati, NYC. 212-308-2900. buccellati.com. **Page 157,** Cartier. 800-CARTIER. Cristal Saint-Louis. 800-238-5522. Nieman Marcus. 888-944-9888. niemanmarcus.com. Hermès. 800-441-4488. Georg Jensen, NYC. 212-759-6457. **Page 158,** Kentshire Antiques at Bergdorf Goodman. 212-872-8652. Calvin Klein Home, NYC. 877-256-7373. **Page 159**, Italian Wine Merchants, NYC. 212-473-2323. **Page 161**, Gansevoort Gallery, NYC. 212-633-0555. gansevoortgallery.com. info@gansevoortgallery.com. Tiffany & Co. 800-526-0649. Lalique. 800-993-2580. Orrefors. 800-351-9842. orrefors.com. **Page 162,** Pamela Sunday Ceramics, NYC. 212-925-4141. psunday@earthlink.net. Alan Moss, NYC. 212-473-1310. **Page 163**, Verdura, NYC. 212-758-3388. Baccarat. 800-777-0100. Steuben. 800-424-4204. steuben.com. **Page 164**, James Robinson Inc., NYC. 212-752-6166. Gardner & Barr, NYC. 212-752-0555. **Page 165**, Ariadne Galleries, NYC. 212-772-3388. Troy, NYC. 888-941-4777.

MAGNETIC NORTH Pages 166-173

All Poul Kjaerholm furniture through Thomas Kjaerholm, Rungsted Kyst, Denmark. 011-45-45-76-56-56. kjaerholms.dk. info@kjaerholms.dk. **Pages 166-167,** cabinets near window, Mogens Koch, Rud.Rusmussen.Snekerier. 011-45-35-39-62-33. rudrasmussen.dk. mail@rudrasmussen.dk. **Pages 168-169,** Wohnbedarf, Basel, Switzerland. 011-41-61-295-90-90. wohnbedarf.com. info@wohnbedarf.com. Louis Poulsen, Copenhagen, Denmark. 011-45-33-73-94-57. louispoulsen.com. info@louispoulsen.com. In the U.S., Poulsen Lighting Inc., Ft. Lauderdale, FL. 954-349-2525. **Page 170, silverware** by Kaj Bojesen, **plates** by Grethe Meyer, **glasses** by Anja Kjaer, all available at Illums Bolighus, Copenhagen, Denmark. 011-45-33-14-19-41. royalscandinavia.dk. **Bowl** by Alev Ebuzziya Siesbye, Garth Clark Gallery, NYC. 212-246-2205. garthclark.com. ceramics@idt.net. **Page 173,** Sori Yanagi butterfly stool, MoMA Design Store. 800-793-3167. momastore.org. **Shelves** by Mogens Koch, Rud.Rasmussen.Snekerier.

SAVOIR VIVRE Pages 174-183

Page 174, Les Ateliers du Lude, through architects and designers. 011-33-2-43-94-99-41. Cotton-covered **pillow**, Pierre Frey, Paris. Through architects and designers. 011-33-1-44-77-35-92. In the U.S., 212-213-3099. **Page 177, wreath,** Catherine Joyaux, Paris. 011-33-6-10-11-45-45. **Carpet** on stairs, Saint Maclou, through architects and designers. 011-33-3-20-81-56-77.

Page 178, Christofle, Paris. 011-33-1-49-33-43-00. In the U.S., 877-PAVILLON. Ladurée, Paris. 011-33-1-40-75-08-75. laduree.fr. laduree@wanadoo.fr. Le Poinçon, Brussels. 011-32-2-512-09-30. Jean-Louis Coquet, 011-33-5-55-56-08-28. In U.S., call Lalique, 800-993-2580. Catherine Joyaux, Paris. 011-33-6-10-11-45-45. **Damask tablecloth**, Pierre Frey. **Dishes**, Villeroy & Boch, Paris. 011-33-1-34-45-21-10. In the U.S., 800-VILLEROY. villeroy-boch.com. **Glassware**, Lalique, Paris. 011-33-1-53-05-12-12. In the U.S., call 800-993-2580. **Napkins**, Pénélope. **Silverware**, Le Poinçon. **Bow** on chair, Catherine Joyaux. **Teacup**, Jean-Louis Coquet. **Rug**, Etude de Maitre de M. Nicolaÿ, Paris. 011-33-1-42-46-75-10. **Page 181, rug**, Etude de Maitre de M. Nicolay. **Page 183**, Pénélope, Paris. 011-33-1-45-00-90-90. penelope@ penelope.asso.fr. Toiles de Mayenne, Mayenne, France. 011-33-2-43-00-34-80.

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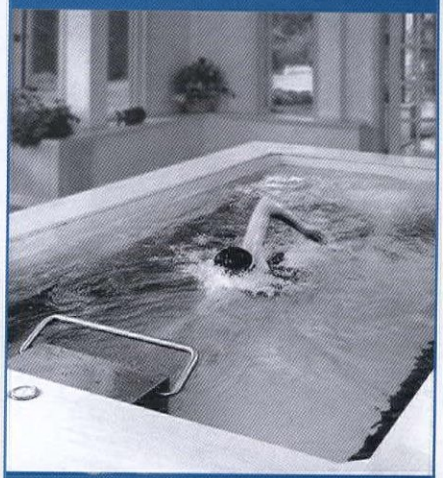
CORRECTIONS

In the September issue, handle (a) on page 88 was designed by Richard Meier. In the November issue, on page 140, Daniel Ost is standing in André Devicsh's nursery amid Devicsh's topiaries; on page 54, the St. Germaine throw is from Ralph Lauren.

■ The preceding is a list of some of the products, manufacturers, distributors, retailers, and approximate list prices in this issue of *House & Garden*. While extreme care is taken to provide correct information, *House & Garden* cannot guarantee information received from sources. All information should be verified before ordering any item. Antiques, one-of-a-kind pieces, discontinued items, and personal collections may not be priced, and some prices have been excluded at the request of the homeowners.

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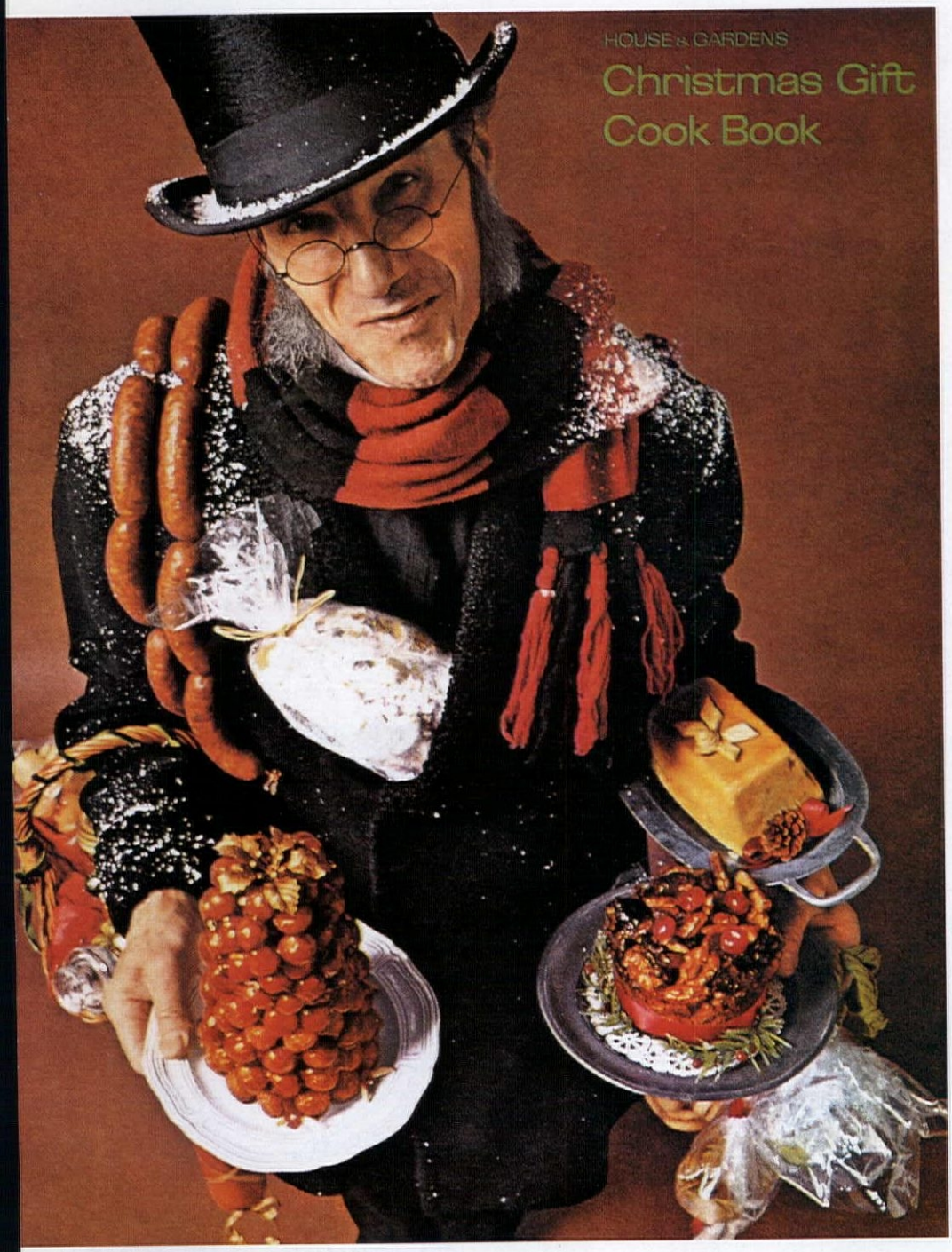
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MARK WEISS

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With recipes by James Beard, the editors spread holiday cheer

December 1967

SOME MISCHIEVOUS soul at *House & Garden* decided that a festive collection of 1967 holiday recipes by culinary master James Beard should be presented by Ebenezer Scrooge, the miserly hero of Charles Dickens's *A Christmas Carol.* Scrooge, "hard and sharp as flint—solitary as an oyster," was worlds apart from the jovial, six-foot-three, 300-pound Beard. But opposites attract. Ironically, both men conjured up visions of brandied puddings and candied fruitcakes— Scrooge because he scorned the Yuletide baked goods, and Beard because he couldn't resist their finger-licking appeal.

For Beard, who counted the sugar-powdered Christmas fruit bread pictured here among his favorite confections, the holiday season was a chance to revisit his happy childhood in Portland, Oregon, a time of bountiful meals prepared by his devoted and eccentric English mother. Almost certainly familiar with the Dickens tale, he must have felt a kinship with the Ghosts of Christmas Past, Present, and Future, who enlightened the parsimonious Scrooge by forcing him to witness a series of merry Christmas parties. For almost half a century a renowned authority on good eating and good living, Beard believed in the redemptive power of sharing food with friends.

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